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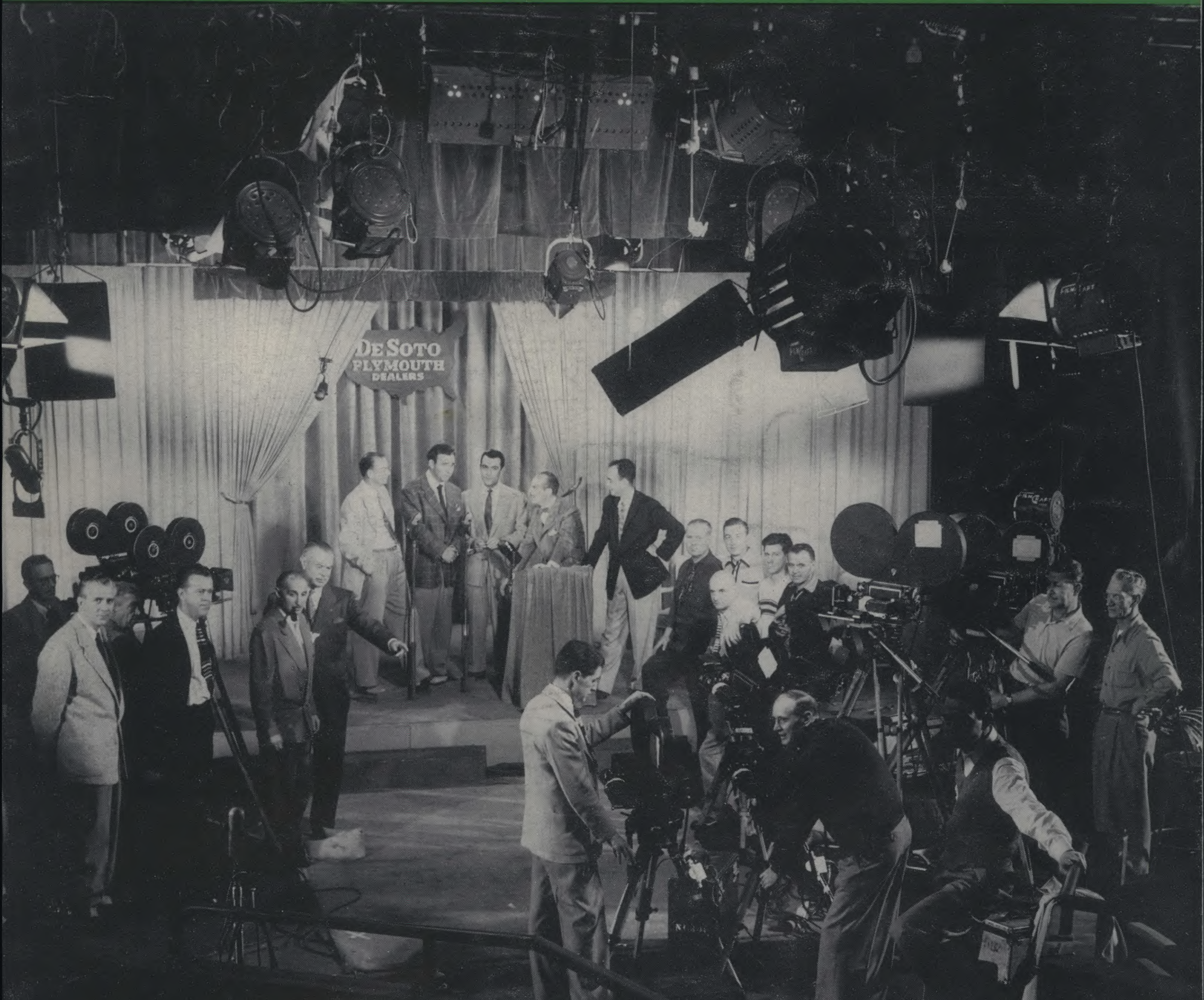

James VanTrees uses eight cameras to shoot Groucho Marx Show for television. (Story on Page 114.)

THIS MONTH

- 'Reverse Action' Tricks For Amateurs
- MGM's New Ansco Color Filming System
- New Bell & Howell Magnetic Recorder-Projector

MARCH
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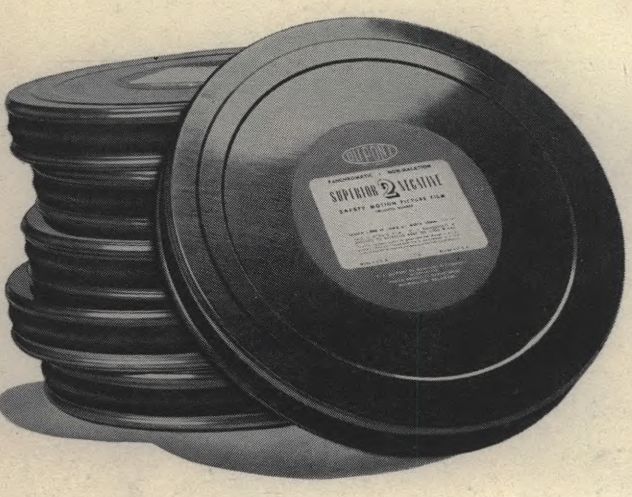

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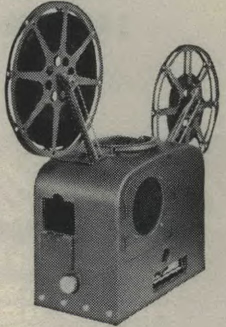

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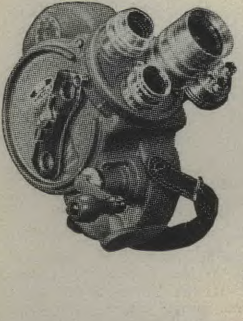

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CONTENTS

ARTICLES

1951-52 CINEMATOGRAPHY AWARDS 104

"THE WILD NORTH" INTRODUCES MGM'S NEW ANSCO COLOR SYSTEM —*By Arthur Rowan* 106

TEN FILMS NOMINATED FOR PHOTOGRAPHIC ACHIEVEMENT AWARDS —*By Frederick Foster* 108

THERE ARE NO MAGIC FORMULAS FOR MAKING A HIT—*By Jerry Wald* . . 109

STEREOSCOPIC MOTION PICTURES (PART 2)—*By J. A. Norling* 110

NEW RESOLVING POWER TEST CHART 111

BELL & HOWELL INTRODUCES 16MM MAGNETIC RECORDER-PROJECTOR —*By E. C. Hajduk* 112

FILMING "YOU BET YOUR LIFE" TELEVISION SHOW—*By Leigh Allen* . . 114

NEW DOLLIES FOR STUDIO AND LOCATION USE 120

AMATEUR CINEMATOGRAPHY

HOME SOUND PROJECTION BOOTH—*By Leo Caloia* 116

"REVERSE ACTION" TRICKS—*By Chester Taylor* 118

FEATURES

BULLETIN BOARD . . . . , 98

CINE CITATIONS 100

TELEVISION FILM PRODUCTION 115

CURRENT ASSIGNMENTS OF A.S.C. MEMBERS 136

SEND FOR THESE BOOKLETS 134

NEWS OF WHAT'S NEW IN EQUIPMENT, ACCESSORIES, SERVICE 137

ON THE COVER

THE EIGHT-CAMERA photographic setup for filming the Groucho Marx "You Bet Your Life" television show, and the staff that handles the photography, direction, sound, etc. Groucho can be seen in his customary spot before the mike. James VanTrees, A.S.C., (left center) who directs the photography, points out a change in camera position to Dr. Fodor, producer. Story about photographing the show begins on page 114, this issue.—*Photo by Herb Ball.*

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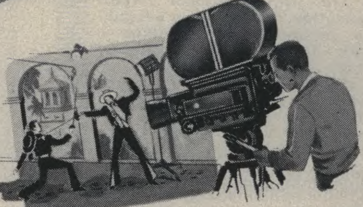

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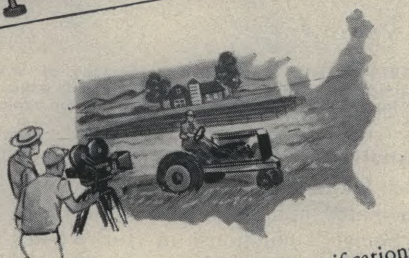

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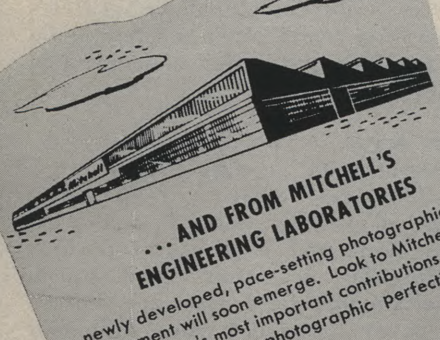

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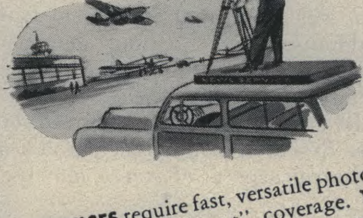

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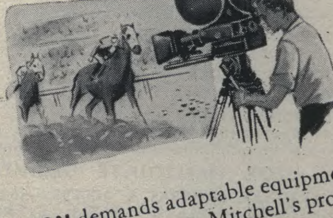

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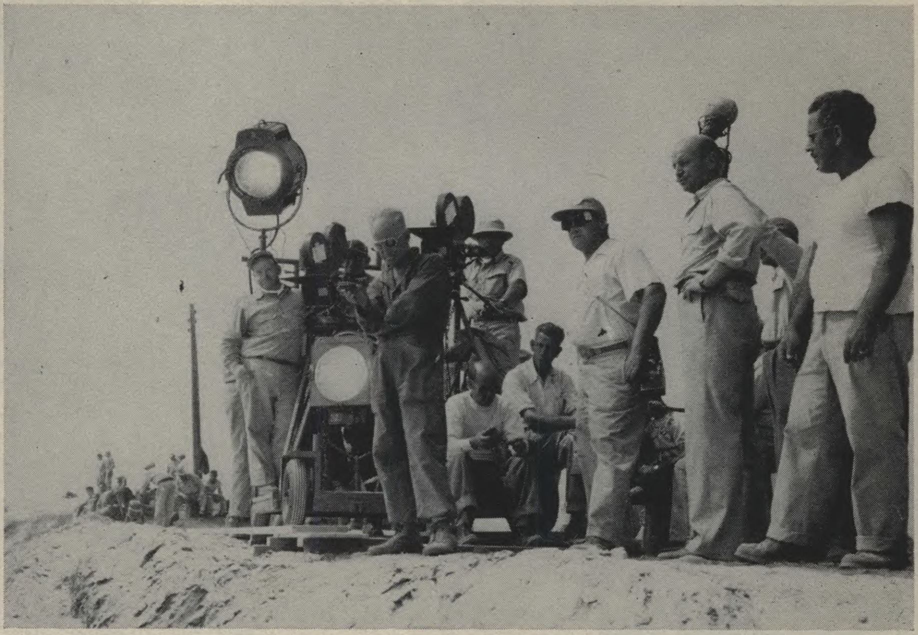


WARREN LYNCH'S realistic photography of Warner Brother's "Retreat Hell" is being widely acclaimed throughout the industry. Here he takes a lightmeter reading before starting a tracking shot for the picture, which dramatizes heroic exploits of U. S. Marines in Korea

Demonstration of Stereo Movies was major program feature of the American Society of Cinematographer's monthly meeting at the Society's clubhouse in Hollywood February 11th. Both 35mm and 16mm stereo projection equipment was exhibited by Friend Baker and M. L. Gunzberg, and stereo films in both 16mm and 35mm were screened.

The A.S.C.'s projection booth was altered especially for program with an interlock mechanism installed synching both 35mm machines. The 16mm projection was by special equipment from the clubhouse floor. Methods demonstrated required use of polaroid spectacles for members of audience.

Dr. Armin J. Hill, of the Motion Picture Research Council gave a talk on the technical aspects of stereo movies.

•

Fred W. Jackman, executive vice-president of the A.S.C., who was hospitalized by a heart ailment early last month, is recuperating at his home in North Hollywood.

•

Harry Jackson, A.S.C., recently returned from Argentina where he photographed 20th Century-Fox's "Way Of A Gaucho," was feated there by Alex Santini, head of Laboratorio Alex, reputedly the largest and most modern film laboratory in the world.

•

Harold Lipstein, A.S.C., recently was attacked by a lion while shooting a scene for "Fearless Fagan" at MGM. While lining up a shot through camera finder, playful lion which he had befriended climbed on his back and began licking his bald pate—a show of affection, Lipstein learned later after recovering from the shock.

•

Ray Rennahan, A.S.C., completed his 30th year behind the color camera recently when he started his 100th assignment as director of photography on Nat Holt's "Hurricane Smith" at Paramount Studio—Rennahan's sixth Holt assignment in a row, incidentally.

•

John Arnold, A.S.C., MGM camera department head, recently proposed this startling idea to Metro front office: make all MGM features in color, but make initial release in black-and-white, holding the color prints for subsequent re-release, thus giving latter added drawing power at boxoffice. Also, such color films would have edge over B&W films for TV, when and if color television becomes reality.

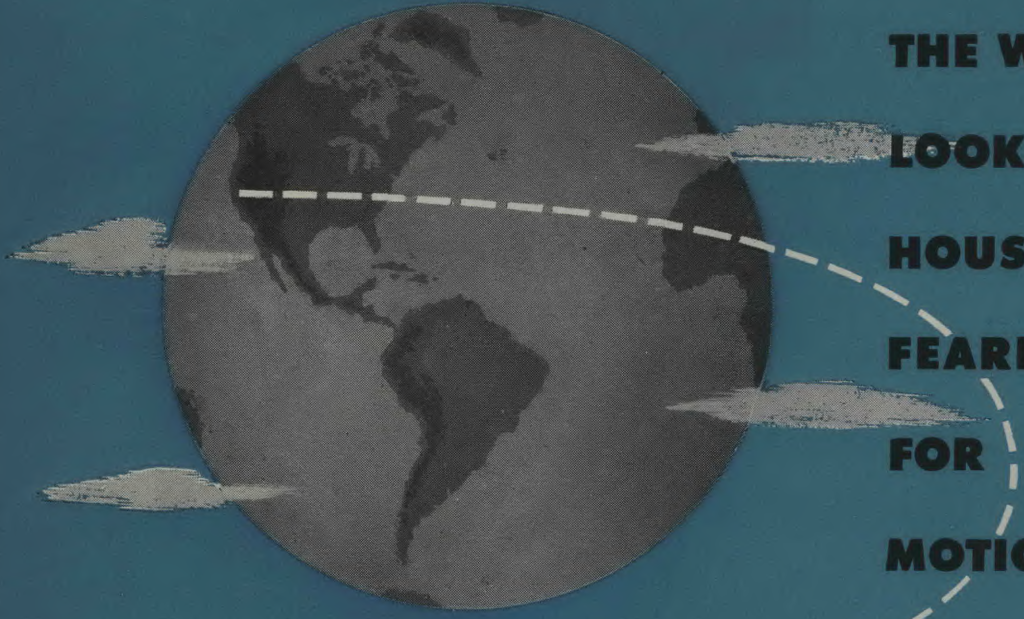
•

Clyde DeVinna's in India, shooting "The Jungle" for Lippert release.

•

Hal Mohr, A.S.C., recently photographed tests of Mary Pickford at Columbia studio in preparation of famous star's re-entry into films.

(Continued on Page 133)



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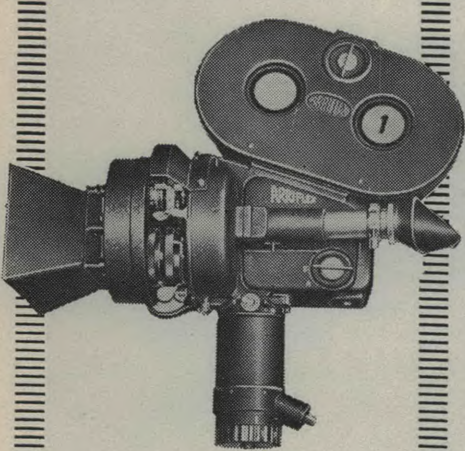

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CINE CITATIONS for March

Reviews Of Noteworthy Cinematography by A. E. G.

DIRECTING placement of huge scrim to soften sunlight falling on players in scene for U-I's "Flesh And Fury" is cinematographer Irving Glassberg, A.S.C. (center).

FLESH AND FURY — *Photographed in black-and-white by Irving Glassberg, A.S.C. Produced by Leonard Goldstein for Universal-International Pictures.*

Irving Glassberg is one of the many unsung artists of the motion picture camera in Hollywood who go on diligently month in and month out doing a superb job of cinematography—in this case for Universal-International studio in Universal City. Because U-I productions in recent years have rarely been in the "epic" class, rarely listed among the Academy Award nominees, this does not mean there is any dearth of cinematographic artistry in their making. "Flesh And Fury" is one production that is above the average recent U-I product, and it is particularly notable for the fact it displays Glassberg's camera skill in its true luster.

"Flesh And Fury" stars Tony Curtis as a handsome deaf mute who rises to the top of the pugilistic ladder in his weight division despite the selfish interests of a hard-bitten night club dancer who "takes him over" during his rise to fame.

The fight sequences are among the best ever photographed. This, because Glassberg avoided trick camera effects, stuck to simple but realistic recording of the most dramatic ring action. Film editor Virgil Vogel followed through nicely with adroit cutting to make every foot of Glassberg's photography count. As a study of skillful ring-action photography, "Flesh And Fury" is tops.

THE GREATEST SHOW ON EARTH—*Photographed in Technicolor by George Barnes, A.S.C. Additional photography by Peverell Marley, A.S.C. and Wallace Kelley, A.S.C. Produced by Cecil B. DeMille for Paramount Pictures Corp.*

George Barnes denies that the photography of "Greatest Show" is anything more than "a routine job of cinematography." Maybe so. But the very enormity of the job, the special lighting that was worked out for the under-the-big-top scenes, and working tight daily schedules in harmony with the circus organization on tour certainly was a tremendous accomplishment. (For further details see "Filming The Circus," our December '51 issue.—Ed.)

This picture marks the first major production for which the new low-light-level Technicolor film was used. It affords comparisons, both in color quality and lighting results. Considering that most of the knotty problems of both lighting and cinematography were worked out right on location (on the road with the circus) it is a noteworthy accomplishment in the long line of photographic successes for Barnes.

Gordon Jennings, A.S.C., Paul Lerpae, A.S.C., and Deveraux Jennings, A.S.C., have contrived some spectacular effects for this production—most notable of which are the train wreck scenes. For Barnes, a highlight of the picture is his excellent closeup photography of Star Betty Hutton.

MY SIX CONVICTS — *Photographed in black-and-white by Guy Roe, A.S.C. Stanlely Kramer production for Columbia Pictures Corp.*

A taut, entertaining drama of life and times of convicts in the modern penal system, Guy Roe's artful camera work deserves more than usual credit for the realism and authenticity one feels when seeing this picture for the first time on the screen. The location sequences, which make up the greater part of the picture, were filmed at the nation's largest prison—San Quentin.

Sequences were filmed in the infirmary, the "yard," the mess hall, the machine shops, the laundry, the various cell blocks, the gymnasium — even the prison theatre and the prison baseball diamond. Roe's careful lighting and studied camera setups bring to the screen each of these locales in authentic detail that would not have been possible with studio sets and the unlimited lighting equipment "on-the-lot" shooting affords.

Director Hugo Fregonese holds that "phoniness in pictures, as in money, has no real value." "My Six Convicts" bears out this creed. Photographically, it's another of those "Academy Award" calibre photographic jobs that all too often escape attention at Awards time.

(Continued on Page 103)

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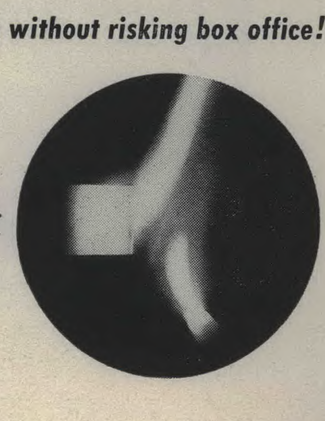

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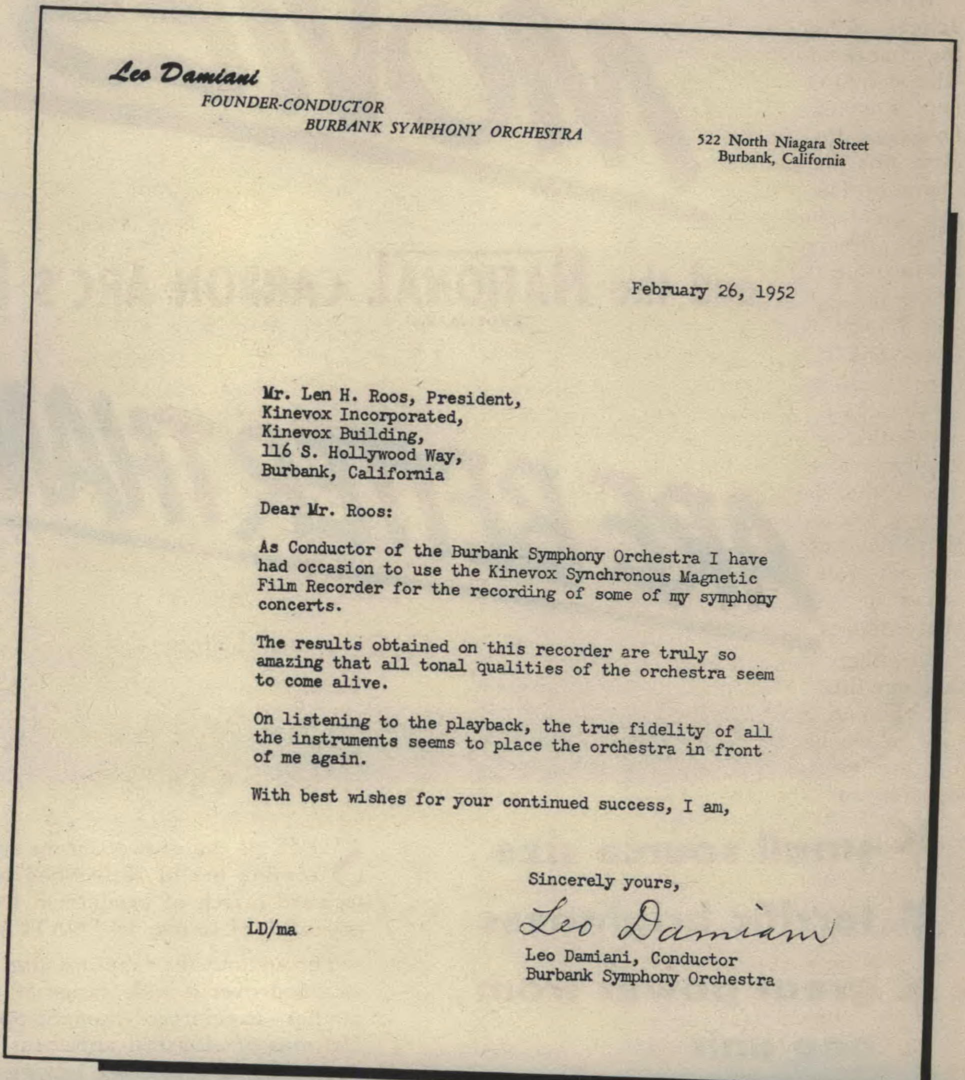

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CITATIONS

(Continued from Page 101)

ANOTHER MAN'S POISON — *Photographed in black-and-white by Robert Krasker, B.S.C. Produced in England by Dougfair Corporation.*

Because it was released early in January, "Another Man's Poison" runs the chance of being forgotten by many who shouldn't when, come next December, it is time to evaluate pictures for nominees for Academy Awards. However, this picture, photographed by the man who last year won an "Oscar" for the best photography in black-and-white, deserves to be considered a nominee in 1953.

An unusual drama, filmed in its original English locale, it is ably acted by Bette Davis and her husband Gary Merrill, assisted by an excellent supporting cast. Krasker's camera makes breath-taking pictorial art of the rugged English landscapes, but it is in his interiors that both his lighting skill and camera magic are most pronounced. Here lighting ranges from low-key to brilliant full day shots; from night scenes in rain to sunlit scenes on the broad moors and village shop centers.

"Another Man's Poison" proves for this one-time Academy Award winner that there is more of the same kind of stuff in his bag of tricks which earned him an "Oscar" last year for the photography of "The Third Man."

THE FIRST TIME — *Photographed in black-and-white by Ernest Laszlo, A.S.C. Produced by Harold Hecht for Columbia Pictures Corp.*

This is another standout photographic job by Ernest Laszlo that demonstrates this ace cinematographer's ability to give the classical photographic touch to more pretentious productions, such as come up annually for Academy Awards. This implies no mediocrity for "The First Time," which in our opinion is a "sleeper" destined to bring surprising returns to the boxoffice.

It's all about the trials and tribulations of a young married couple and their first born, acted by a cast of players who give thoroughly believable portrayals enhanced by Laszlo's photography. The skillful camera work is notable for the warmth and mood it lends the story, and the night exteriors are a fine study in this type of cinematography.

Laszlo's lighting of interiors also shows meticulous skill and the ability to subtly point up changing moods in a story when it is desired, without resorting to ostentatious camera and lighting tricks. A fine example of black-and-white photography recommended for all students of cinematography. END

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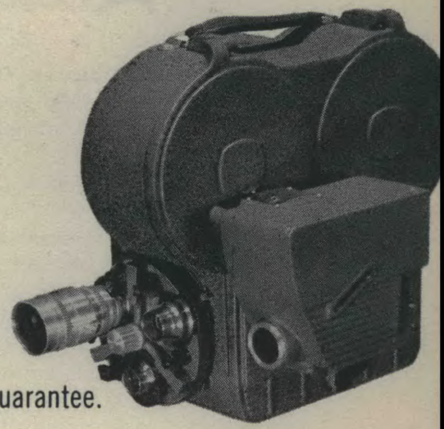

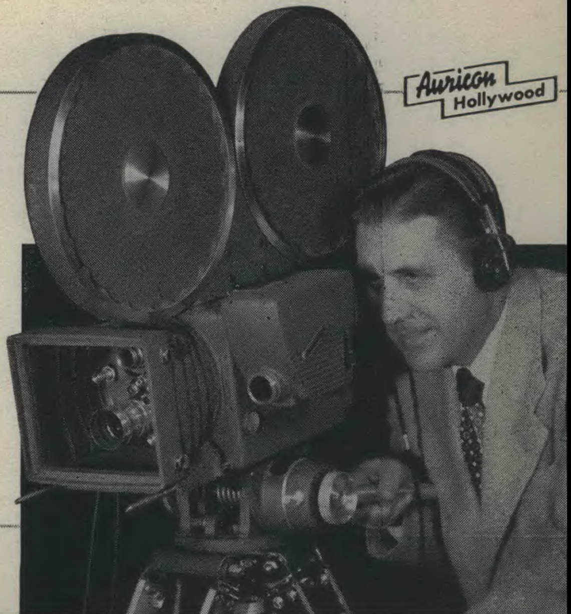

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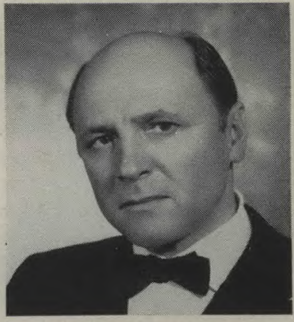
1951-52 Cinematography Awards

Non-industry award-sponsors cite Surtees, Skall, Planer and Rosher for outstanding photography.

ROBERT SURTEES, A.S.C.
Two in a row!

WILLIAM SKALL, A.S.C.
His First Globe Award



FRANK PLANER, A.S.C.
A Globe and a Look Award

Annually, and in advance of the yearly Academy Awards presentations, numerous non-industry sponsors distribute awards to the U. S. motion picture industry and to the artists, technicians and executives of that industry. Of these, perhaps the Golden Globe Awards, sponsored by the Hollywood Foreign Correspondents Association, the Look Awards given by Look Magazine, and the Photoplay Gold Medal Awards handed out by the publishers of Photoplay Magazine are the most noteworthy. All three of these sponsors annually evaluate the industry's best pictures of the year and present handsome awards to all whose talents and artistry contributed to the success of the productions. Invariably, members of the American Society of Cinematographers are prominent among the award-winners for their outstanding contributions in photography.

Winning Golden Globe Awards this year for best color photography were Robert Surtees, A.S.C., and William Skall, A.S.C., who together directed the Technicolor photography of Metro-Goldwyn-Mayer's epic photoplay, "Quo Vadis." Frank Planer, A.S.C., won the Golden Globe Award for the best black-and-white photography for "Death Of A Salesman," produced by Stanley Kramer for Columbia Pictures. The gala presentation ceremonies took place February 21, at Ciro's in Hollywood.

For Planer, this makes the third Golden Globe Award in a row. He won the award last year for photography of Stanley Kramer's "Cyrano de Bergerac." The year before, he won his first Golden Globe Award for "Champion," also produced by Kramer.

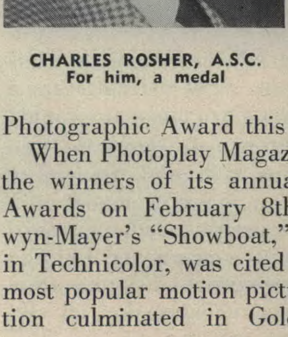
Continuing his winning streak, Frank Planer, on February 27th this year, was presented the Photoplay Award for best photography for 1951 for his camera work on "Decision Before Dawn," a 20th Century Fox production photographed in black and white.

With two of his pictures already honored with photographic awards, Planer stands a good chance also of winning an Academy Award. His photography of "Death Of A Salesman" has been nominated for an "Oscar."

Robert Surtees was honored by the Correspondents for the second year in succession. Last year he won the Association's Golden Globe Award for the Technicolor photography of "King Solomon's Mines." He also won the Academy Award for best achievement in color photography for this same picture.

William Skall is a previous Academy Award winner, having won an Oscar along with associate cinematographers Winton Hoch, A.S.C., and the late Joseph Valentine, A.S.C., for "Joan Of Arc," produced by Sierra Pictures for RKO.

"Quo Vadis" has been nominated for an Academy Photographic Award this year.

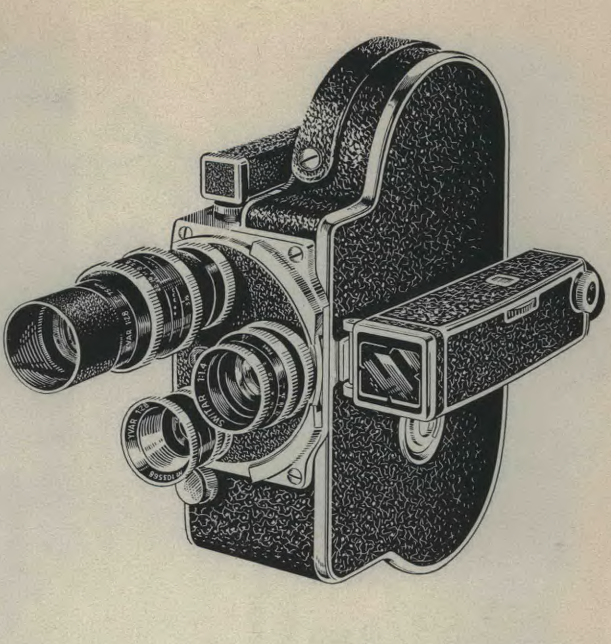


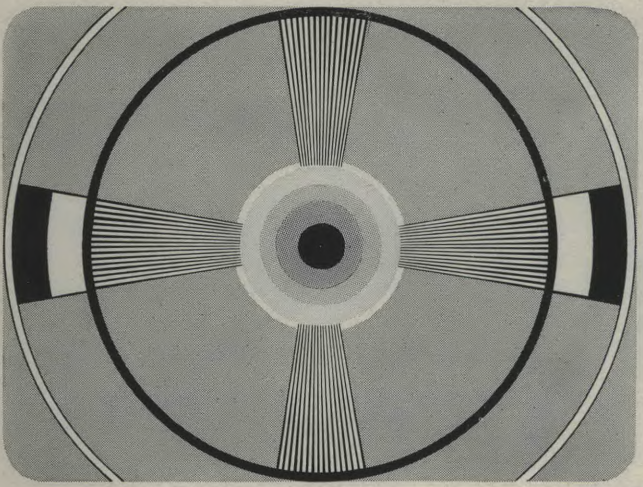
CHARLES ROSHER, A.S.C.
For him, a medal

When Photoplay Magazine announced the winners of its annual Gold Medal Awards on February 8th, Metro-Goldwyn-Mayer's "Showboat," photographed in Technicolor, was cited as "America's most popular motion picture." The citation culminated in Gold Medals for

(Continued on Page 132)

Veni, Video, vici...





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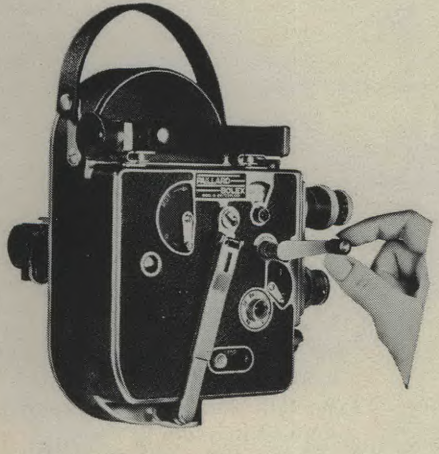

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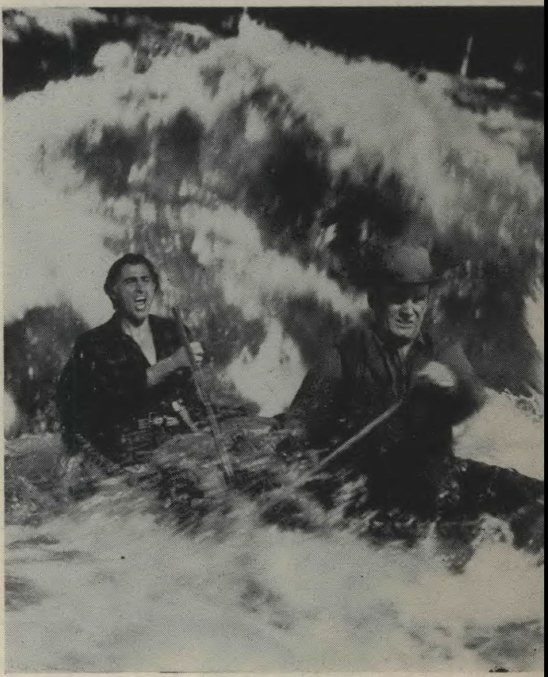
ROBERT SURTEES, A.S.C., (left) directed the photography of "The Wold North," MGM's initial Ansco Color production. His operator was John Schmitz, (center) and Robert Moreno, his assistant. Snow sequences were filmed near Sun Valley, Idaho.

THRILLING canoe ride through rapids was photographed by Harold Lipstein, A.S.C. The closeups with dialogue were process shots, filmed by Max Fabian, A.S.C.



'The Wild North' Introduces MGM's New Ansco Color Process

Single color-negative requires no special camera, is developed and printed by the studio. Prints are marked by unusual clarity, richness and definition.

By ARTHUR ROWAN

"The Wild North," first full-length feature production made with the new Ansco Color professional film, is Metro-Goldwyn-Mayer's answer to a long search for and the development of its own color filming process.

Scheduled for general U. S. release late this month, "The Wild North" recently was previewed in Hollywood. Its first foreign presentation took place in London, late in January. The accolades resulting from these initial showings are attracting wide interest in the long-heralded Ansco Color professional film, and compliments for MGM's technicians who achieved such remarkable results with it.

The new Ansco Color process consists of a combination of camera, duplicating and printing films of the multilayer, complementary color type. Each film has a "pack" of three color-sensitized emulsion layers and a filter layer coated on safety film base, the individual layers being so thin that the total thickness of the pack exceeds only slightly that of most black-and-white negative emulsions.

In the process, four Ansco films are employed:

Type 843 Ansco Color negative camera film.

Type 846 Ansco Color negative duplicating film.

Type 848 Ansco Color positive printing film.

Ansco Color Compensating travelling matte film.

The laboratory processing sequence of these color films is similar to that of black-and-white motion picture films, with only a bleach solution added between the developer and the fixer. No complicated processing equipment is required.

There is an interesting two-phase

WITH SNOW in Sun Valley four feet deep, players and technicians alike wore skis or snowshoes, while camera had to be mounted on a wooden platform to insure rigidity. The fact Ansco Color film could be shot with a standard Mitchell camera greatly eased the task of photography.

story in the production by MGM of its initial Ansco Color feature film: first the studio's development and adaptation of the Ansco Color process for its feature-length productions, and second the actual photography of "The Wild North."

As have other Hollywood major studios, MGM long had the desire to develop its own color filming process, which would enable it to achieve greater studio control plus increased speed in the making of color pictures. Simultaneously, with MGM's initial developments, 20th Century-Fox and Warner Brothers set out to explore other color film processes for similar reasons.

Metro's initial exploration of Ansco Color began several years ago when John Arnold, the studio's executive director of photography, chanced to see one of the first feature productions in Ansco Color made in this country. The picture, "Sixteen Fathoms Deep," was photographed on the old Ansco reversible 35mm color film. Although, photographically, the production left a lot to be desired, still, Arnold saw possibilities in it as the medium for MGM's color process. He was especially attracted by the fact the studio could process the film in its own laboratory and make the release prints, enabling it to maintain complete control over color productions from beginning to end.

Arnold arranged a screening of "Sixteen Fathoms Deep" for MGM production heads; their reaction encouraged him to continue further study of the film. A supply of Ansco color film was obtained and there ensued many months of experimenting, with the object of determining the most desirable lighting and photographic procedure for the medium. Having extensively studied all the color films that have been developed to date, Arnold holds that satisfactory screen results can be had with most of them providing that the matters of correct color temperature for set illumination and the proper filters for photography are properly dealt with, and the correct procedures for each are established for those who are to work with such films. Some color processes possess certain attributes that are not found in others, such as simplicity of use in the camera and in the laboratory, which are important to the final screen result.

REMARKABLE qualities of Ansco Color professional film were demonstrated when Surtees filmed sequences after sundown in a blizzard.

In the early days of MGM's exploration of Ansco Color, the studio had no developing equipment for the film. The laboratory work, therefore, was done by a local commercial film lab specializing in Ansco color processing. Later, John Nicholaus, MGM's film laboratory head, converted some of the studio's developing equipment for processing Ansco Color. Other equipment was built for making duplicate prints. All during this initial stage of exploration, Ansco factory technical men worked in close cooperation with Arnold and Nicholaus; and when, later, Ansco brought out its newer Ansco Color negative-positive process, MGM studio was made the principal testing ground for the new product.

All of the studio's work on the old Ansco reversible film was promptly abandoned, and the color project was begun all over again from scratch with the new films. "One of the first things we discovered," said Arnold, "was that the new Ansco Color negative was superior in many respects to the old reversible film. It had truer color, was sharper on the screen, and especially important was the fact it possessed unusual ability to render remarkable definition in shadow areas. Now, more than ever, we seemed to have hit upon a color process that had every quality we desired."

All this generated renewed enthusiasm in the studio for the development of MGM's own color filming process. Ensuing months saw the Ansco film put through every conceivable test. One of the most conclusive resulted from photographing Ansco Color right along side the production cameras on several important sets of MGM color films then in course of shooting. The object of these tests, of course, was to determine how Ansco Color negative would respond to the set lighting and makeup currently in use for color at the studio.

Similar research continued for several months, culminating in what proved to be, perhaps, the most decisive test of all. This was the test made in the Hawaiian Islands during the time the studio was making one of its big color productions

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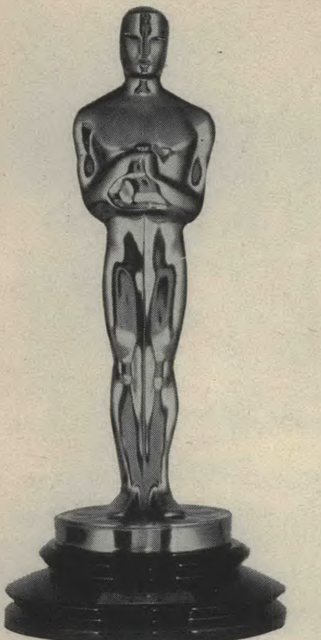


NOMINEES For 1951 CINEMATOGRAPHY 'OSCARS'

COLOR

Alfred Gilks, A.S.C.
"An American In Paris" (MGM)

Leon Shamroy, A.S.C.
"David And Bathsheba" (Fox)

Robert Surtees, A.S.C.
"Quo Vadis" (MGM)

William V. Skall, A.S.C.
"Quo Vadis" (MGM)

Charles Rosher, A.S.C.
"Showboat" (MGM)

John F. Seitz, A.S.C.
"When Worlds Collide (Paramount)

W. Howard Greene, A.S.C.
"When Worlds Collide" (Paramount)

BLACK-AND-WHITE

Frank Planer, A.S.C.
"Death Of A Salesman" (Kramer-Columbia)

Norbert Brodine, A.S.C.
"The Frogmen" (Fox)

William C. Mellor, A.S.C.
"A Place In The Sun" (Paramount)

Robert Burks, A.S.C.
"Strangers On A Train" (Warner Bros.)

Harry Stradling, A.S.C.
"A Streetcar Named Desire" (Warner Bros.)

Ten Films Nominated For Photographic Achievement Awards

By FREDERICK FOSTER

TWELVE HOLLYWOOD directors of photography are in the running this year to receive Academy Awards for the best motion picture photography of 1951. Names of the contenders and the ten film productions which won for them the coveted nominations appear in the column at the left.

The respective merits of the photography of these ten productions will be the subject of much discussion and no little controversy during the next few weeks which precede the final voting and awarding of the Oscar trophies at the Academy's gala presentation ceremonies. This will take place at the RKO-Pantages theatre in Hollywood the night of March 20th. The event will be broadcast throughout America over the ABC radio network; in addition, it will be shortwaved throughout the world through facilities of the Armed Forces Radio Service. The event will not be televised.

The selection of films for the Academy's annual Cinematography Awards begins each year with the cinematographers themselves. The first of January, each director of photography in the Hollywood motion picture industry is given the opportunity to submit one black-and-white production and one color production on which he has received single or joint screen credit. Titles of these films are included on a preliminary or primary ballot which is then sent to all directors of photography in the industry. In addition, each director of photography may submit any one eligible black-and-white and one eligible color foreign production which he deems worthy of Awards consideration. Thus, foreign-made films have a chance to compete with Hollywood films for "Oscars."

On receipt of the preliminary ballots, each director of photography then votes for ten or less productions in each classification, in the order of his preference. The twenty productions receiving the greatest number of votes are then screened by the Academy to give all directors of photography opportunity to see these productions under the same conditions.

Following these screenings, a nomination ballot, listing the ten black-and-white and ten color productions is sent to all directors of photography with instructions to vote for not more than five in each classification in the order of preference. The five productions in each class receiving the highest number of votes are nominated for the cinematographic awards.

Directors of photography are eligible to vote in the preliminary voting and nomination voting. Only Academy members participate in the final voting which selects the best film in each class for the photographic achievement award. Here, for the first time, the voting is not confined exclusively to directors of photography, but is participated in by members of all branches of the industry who are members of the Academy.

When the Academy of Motion Picture Arts and Sciences was founded in 1927, one of its expressed purposes was that of "encouraging the arts and sciences of the profession by . . . awards of merit for distinctive achievement." In undertaking this project, the Academy founders were moved by a desire to dignify the film medium as a whole. Today, hardly anyone would dispute the contention that with the exception of the press, motion pictures stand as civilization's most important medium of popular entertainment and education. One manifestation of this interest is the remarkable number of organizations which, over the years, have followed the Academy's lead in honoring the achievements of film-makers. However, Oscar—the gold statuette awarded annually by the Academy — remains the most respected and sought-after trophy of them all.

The films which are this year's nominees for cinematography awards are the best to come out of Hollywood in several years. Moreover, each represents the finest of cinematographic art by the industry's top directors of photography. Narrowing down the field of ten films to the "best two" is going to be a difficult task for the Academy's members.

Only those who have actually seen all the pictures will be in a position to render an honest decision in the voting.

(Continued on Page 126)

JERRY WALD, author of the fourth article in this series written by members of the Screen Producers Guild, is associated with Norman Krasna in the Wald-Krasna producing organization, which has turned out such remarkable boxoffice hits as "The Blue Veil" and "Behave Yourself," released by RKO-Radio Pictures. Earlier, Mr. Wald was executive producer at Warner Brothers for several years. Among his fine productions was "Johnny Belinda," which won many Academy Awards.

A novelist and radio columnist on a New York paper for four years, Wald came into the motion picture business as a writer in 1932. His extensive knowledge of the mechanics of cinematography is a tremendous asset to him in planning productions. Few producers are able to match his knack of getting the most out of a dramatic situation, photographically.—EDITOR.

THE CAMERA is mounted low on a dolly for a tracking shot of dramatic action in a scene for "Behave Yourself," Wald-Krasna production, which demonstrates Author Krasna's preference for "stories that are concerned with sensational and unusual adventures, giving opportunity to excitingly show something new and different."

There Are No Magic Formulas For Making A Hit

A good piece of screen material is one that contains pioneering in either story or background and can be done with showmanship.

By JERRY WALD

AFTER NINETEEN years of writing and producing motion pictures there are many theories that I have explored in the hope of solving one of the ultimate mysteries of the motion picture business—why some films are hits and others, on which the same time, money, manpower and mindpower are used do not get back the cost of the main titles. I've found out many things and I'll relate some of them here just as I would tell them to another producer.

I have learned many of these facts the hard way; and they are facts that I try to keep in my mind every time I start preparing a picture for production.

First of all, any motion picture production today is difficult—approximately the same problems, tensions, confusions and divergences appear in all studios. No producer can pretend to solve his difficulties with the wave of a magic handkerchief—but he should deal with them patiently, tolerantly, calmly and sometimes slowly. That has been indicated several times already in the previous articles in this series.

I feel the producer's desire for a good picture is limited only by his own imagination.

The producer should demand quality and should be prepared to pay for it in time, money, thought and effort, and he should take infinite pains to get it.

A producer should stop trying to guess what the public wants. If he gives the public exactly what it wants, the public has seen it the night before, liked it, but doesn't want to see it again.

A producer shouldn't follow hackneyed formulas and let others do his thinking for him. Freshness and freedom from formula should be the order of the day. I feel a producer should make a story into a film only because he thinks it is fresh and original; and because he thinks it has quality and vitality.

A picture is a success because it is an honest portrayal of the life it deals with and because the people in it behave the way people would in such circumstances. Too many of us making pictures today have a craving for indiscriminate intellectual excitement and have lost the capacity to feel and think about simple emotions.

It is the nature of the business to take chances. And since this is true, producers should make the kind of product that will excite and interest the public.

I, personally, try to look for stories that are concerned with sensational and unusual adventures encountered in every known or imaginary spot in the universe. I prefer an unknown spot because it gives me an opportunity to excitingly show something new and different.

A good producer knows exactly what he is seeking. He is not on a hunting expedition, wondering what luck he might have. There is one reason only for producing a picture—the producer's conviction that the picture should be made. If a producer feels that the only reason for producing a film is that it will ring the box office bell, he's entered himself into a guessing contest with the odds greatly against him.

Before a producer plans to make a picture, he must have a story. The selection of the story is not the entire answer to all his problems, but proper selection takes care of many of them.

(Continued on Page 132)

ALL PRACTICAL stereoscopic motion picture systems developed so far require that members of the audience wear special viewing spectacles. In above photo, a group is shown watching a screening of 3-dimension movies made by Major Robert V. Bernier, whose system was described in the August, 1951, American Cinematographer. The glasses, plus the barrel polarizer on projector, enable right and left eyes of audience to see the correct left and right pictures as they are screened.—Photo courtesy TPSS, Wright Air Dev. Center.

Stereoscopic Motion Pictures

— PART 2 —

Success of entertainment 3-dimensional films is dependent on quality of the screen image.

By J. A. NORLING

President, Loucks & Norling Studios, New York, N. Y.

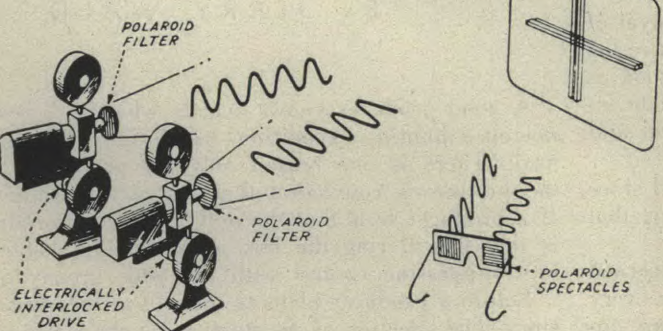


Diagram of a double projector installation for stereo movies using Polaroid filters on the projectors, plus Polaroid viewing spectacles on members of audience. Method is essentially that of Natural Vision Corp., Hollywood, which last month demonstrated its system for the A.S.C.

SOME INDICATION *of the very substantial interest at this time in stereoscopic or 3-dimensional motion pictures is the fact that since publication of the first part of Mr. Norling's article in our January issue, two productions in stereo have been announced in Hollywood—the first, a feature film in 3-dimension color by Arch Oboler, using the Natural Vision, Inc., process, and the second, an industrial film by Raphael G. Wolff studios to be photographed in 16mm color. The Natural Vision process, incidentally, was demonstrated before members of the American Society of Cinematographers in Hollywood on February 11th.*

Further indication of the rapidly spreading world-wide interest in stereo movies is the fact that within the past thirty days, American Cinematographer has received two different and comprehensive papers on the subject, each culminating in a detailed description of the authors' own developments. These will be published at a later date.

In the initial article of Mr. Norling's two-part series, which appeared here last month, the author traced the development of the practical use of stereoscopic motion pictures in this country and described the various methods by which such pictures are made and viewed.—EDITOR.

IT HAS ALWAYS been the writer's opinion that the stereoscopic camera for professional use should be built to take the images on two separate films. This is to afford the greatest flexibility in the studio and to permit the use of short focus lenses and to facilitate the making of optical effects in the duplicating processes.

One such camera was built. It contains the features deemed essential to a versatile camera. The most important are a variable interaxial and a convergence control, but important too is a binocular finder showing in miniature a three-dimensional view of the scene to be photographed. Visual inspection during focusing seems superior for stereoscopic work and focusing is easier when the view is seen in three dimensions.

The binocular view finder has an additional advantage: it enables the cameraman to compose the scene stereoscopically, using the interaxial and convergence controls, manipulating them until he gets the best possible arrangement. He can increase the interaxial if he wants to increase the apparent depth of the scene. He can reduce it if nearby objects demand it.

The dual projector system used at the New York and San Francisco Fairs is substantially the same as that which was

(Continued on Page 130)

New Resolving Power Test Chart

Variable-contrast test chart developed by National Bureau of Standards affords in a single photograph a complete record of resolution characteristics of a lens.

THE RESOLVING power of photographic lenses can now be more effectively measured and studied by means of a variable-contrast test chart[1] recently developed by I. C. Gardner, F. E. Washer, and F. W. Rosberry of the National Bureau of Standards, Washington, D. C. The new chart enables the user to obtain in a single photograph a complete record of the resolution characteristics of a lens for any value of target contrast in the range from 0.0 to 1.5. Resolving power can thus be measured for both high and low contrast without changing experimental conditions, and the relationship between resolving power and contrast can be systematically investigated. Although the chart was developed primarily to measure the characteristics of aerial mapping cameras, it should be of value to makers and users of all types of photographic equipment for motion pictures.

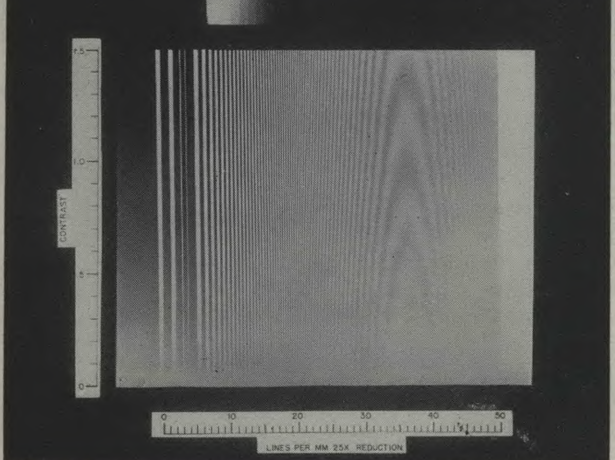
Requirements for aerial camera lenses are very exacting: the lens must have good resolving power and little or no distortion over the entire field. As a result of research conducted by NBS since World War I, largely for the military services, precise methods for measuring and specifying distortion and focal length have been developed. Determination of resolving power, however, has remained something of a problem.

The method now in general use for designating the resolving power of a photographic lens is based on an evaluation of the image the lens forms of a high-contrast resolution chart. This chart contains patterns of parallel lines having various spacings. As the contrast between lines and spaces is higher than that usually found in natural objects, it has been suggested that a test made with this chart may not be applicable to the conditions under which the camera is used. NBS therefore undertook to develop a test chart that would simultaneously measure the resolving power of a lens and show the variation of resolving power with contrast. The resulting chart has been found very successful in application and is being recommended for adoption as an international standard.

THE CONTRAST at various points on the new test chart is measured in the National Bureau of Standards optical instruments Laboratory. A densitometer is used to determine difference in photographic density of adjacent light and dark areas.

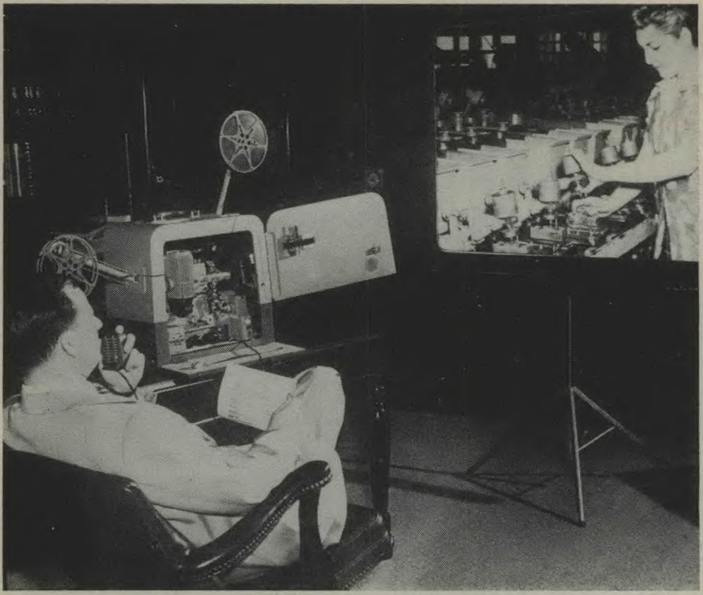
The new test chart consists of a series of long parallel lines so arranged that the widths of successive lines and of the spaces separating them progressively decrease. The "instantaneous" value of the number of lines per millimeter is a linear function of the distance from the first, or broadest, line. At the same time, the transmittance of the lines and spaces varies from end to end in such a way that the contrast at any place in the chart is a linear function of the distance, measured parallel to the lines, from one edge of the chart; and the transmittance of the chart averaged over an area embracing several pairs of lines and spaces is uniform for the entire chart. The long lines of the chart make it especially suitable for microphotometric examination of the final test images, thus making possible a more objective determination of resolving power.

Two steps are involved in making the NBS chart. First, to insure a continuous variation in contrast, a negative of the high-contrast master chart is contact-printed onto a photographic plate while the exposure time is varied over the plate in a predetermined manner. In the second step, the high-contrast chart is removed, and the photographic plate is again exposed in such a manner that the transmittance averaged over several

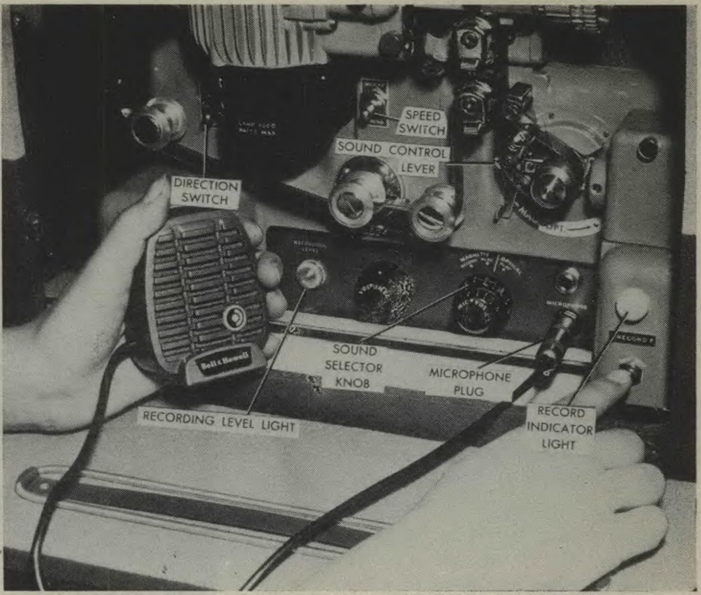


VARIABLE-CONTRAST resolving power test chart for testing and study of photographic lenses. Photograph of image which a lens forms of this chart provides complete record of its resolution charateristics over a wide range of contrast. (The Moire effect in reproduction here was caused by the inability of engraver's camera screen to reproduce the diminishing fine lines in half-tone.)

(Continued on Page 130)



WITH THE NEW Bell & Howell 16mm recording projector and a Filmo "70" camera, small manufacturers can make their own sales or training films with sound. Here the recorder-projector is being used to record the narration for an industrial film. The sound is being recorded magnetically on a narrow track applied to one edge of film.



CLOSEUP VIEW of the principal operating controls of the Bell & Howell model 202 magnetic recording 16mm projector, which plays either optical or magnetic tracks, and records sound magnetically on any 16mm film having a magnetic track coated on one edge. Safety features prevent erasure errors during recording or projection of magnetic sound.

Bell & Howell Introduces 16mm Magnetic Recorder-Projector

New Filmosound Model 202 will record sound on 16mm films, also play back either optical or magnetic sound tracks interchangeably. Simultaneously, the company introduces its own sound striping service.

By E. C. HAJDUK

Sales Engineering Dept., Bell & Howell Company

WITH THE ADVENT of Bell & Howell Company's new sound recording 16mm projector, the new era of simple, inexpensive 16mm sound film production is at hand for the non-professional film maker. With this new recording-projector, magnetic sound tracks can be recorded on the edge of any 16mm film regardless whether it was photographed at 16 or 24 frames per second speed. Old sound films, having optical sound tracks, can be given new magnetic sound that is revised and brought up to date; films with optical tracks also may be given a secondary track—in another tongue or with the text directed at a different group level—recorded alongside the optical track, so that either track may be played selectively on the new Bell & Howell recording-projector.

This is made possible by still another new development which Bell & Howell has perfected simultaneously with its new projector—the application of a narrow stripe of magnetic iron oxide emulsion on one edge of 16mm films. Striping may be done either before or after films are processed, or, as indicated above, it may be applied to release prints of 16mm films that have optical sound tracks. Home movie films also may have this sound triping applied so that narration, music and sound effects may now be recorded and played back in synchronism with the picture on the new Bell & Howell recorder-projector.

The small manufacturer or businessman, for whom sound films have been a too-costly item, now can produce his own ten-minute sales or training film in sound and color for about $200.00, including film. Made professionally, a similar production might cost a minimum of $3,500. The new Bell & Howell sound-recording projector costs only $699.00, and will easily pay for itself in a short time.

The new recording projector is an

(Continued on Page 128)

THE NEW recording projector makes it possible for the amateur to add sound to his home movie films at small cost. Simply thread the Soundstriped film in projector, flick the starting switch and speak narration into the mike!

W. J. GERMAN, INC.

Extends Sincere and Hearty Congratulations

To All Nominees For—

Outstanding Photographic Achievements

1951

Academy Motion Picture Arts and Sciences

* * *

For Black and White Photography

FRANK PLANER, A.S.C.
"Death Of A Salesman"

NORBERT BRODINE, A.S.C.
"The Frogmen"

WILLIAM C. MELLOR, A.S.C.
"A Place In The Sun"

ROBERT BURKS, A.S.C.
"Strangers On A Train"

HARRY STRADLING, A.S.C.
"A Streetcar Named Desire"

For Color Photography

ALFRED GILKS, A.S.C.
"An American In Paris"

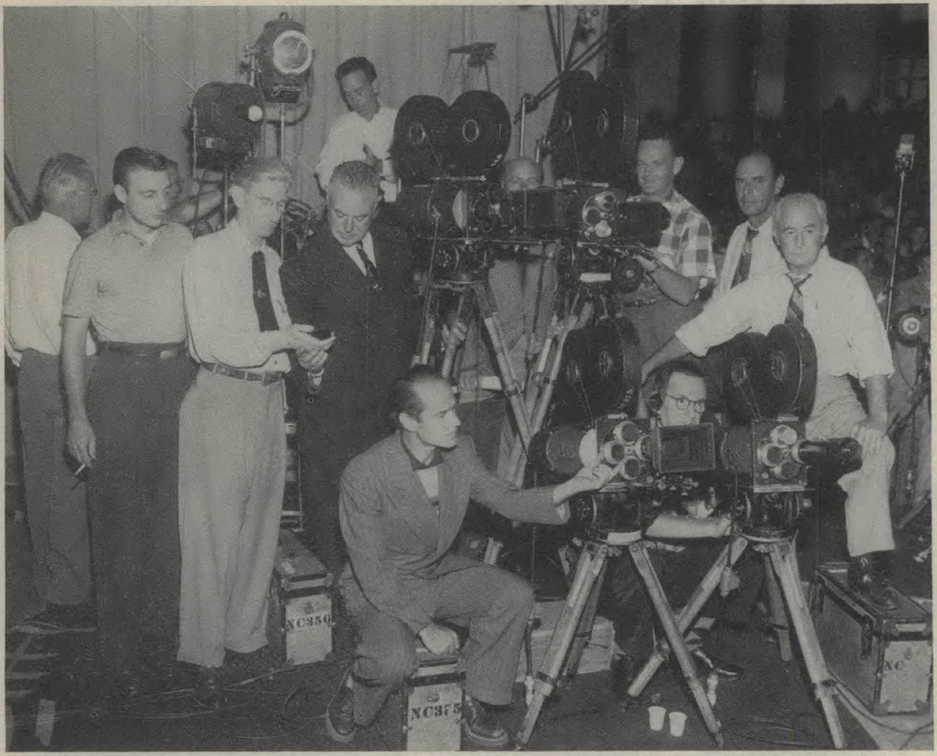
LEON SHAMROY, A.S.C.
"David And Bathsheba"

ROBERT SURTEES, A.S.C.
WILLIAM V. SKALL, A.S.C.
"Quo Vadis"

CHARLES ROSHER, A.S.C.
"Show Boat"

JOHN F. SEITZ, A.S.C.
W. HOWARD GREENE, A.S.C.
"When Worlds Collide"

* * *



FOUR OF THE EIGHT cameras and their crews which record Groucho Marx Show in Hollywood for NBC. In mid-center, is director of photography James VanTrees, A.S.C., whose unique lighting applications are responsible for the excellent film quality that makes Groucho's "You Bet Your Life" one of the easiest shows to watch on the TV screen.—NBC photo by Herb Ball.

Filming 'You Bet Your Life' Television Show

Director of Photography James VanTrees solved a multitude of problems before achieving the distinctive photography that marks NBC's weekly hit television show.

By LEIGH ALLEN

TO THE LAYMAN, and indeed to many in the motion picture industry, it would seem that the logical way to present a comedy or variety show on television today is to film it. Yet, it's not always so simple as that. Actually, such programs—especially those which began earlier as radio shows and therefore seek to retain their original format in switching to TV—are faced with several problems when considering film recording for television. No two shows have the same problems.

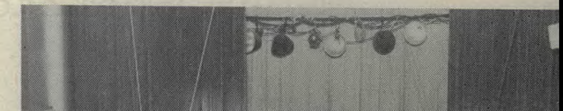
An example is the Groucho Marx show, "You Bet Your Life," which is telecast weekly by NBC. When the producer decided to bring the Groucho Marx show to television, several factors made it imperative that the show be put on film. For one thing, the Marx format makes necessary close contact with the audience and complete freedom of the ad lib—something not always possible with a live show when confined within the limits of a set time slot, and especially when the producers are standing around with wrinkled brows and stopwatches in hand. Groucho Marx requires a more flexible working format. He wants adequate time to "develop" each show, to be able to "feel" it as it develops. Thus, it often requires an hour to do a program which, after skillful editing, ultimately hits the video networks in a slick, tight show of exactly 30 minutes air time.

In the beginning, this posed a complete new set of problems from the point of photography — different than those that might be encountered, say, by Bob Hope or Red Skelton — both of whom have yet to switch to film from live TV.

When it was decided that the Groucho Marx show was to be filmed instead of telecast live, it was soon apparent what the production problems would be: first, the show would continue as in the past, running about an hour, allowing Groucho to work unhampered by time. Second, there could be no interruptions for changes in camera setups, for changing film magazines, etc. The entire proceeding would have to run along smoothly and continuously just as if there were no cameras in the studio, yet there would have to be ample medium and closeup shots, and changes of camera angle to give variety to the presentation. In short, the show would have to be handled as a motion picture production, with the footage edited down to fit the alloted air time.

This meant that several motion picture cameras would have to be assembled in the NBC studio to record the show from different cameras could easily be identi- of cueing method would have to be worked out so that the films from the different cameras could easily be identified with the sound track, which was recorded separately. And it meant that all

THE TWO PHOTOS below show (left) one of the first photographic setups for the Groucho Marx Show and the present lighting and photographic format (right). In the latter photo may be seen the distinctive lighting treatment given the background drapes, and the screens which partially obscure cameras and technicians from the audience. The show is produced for NBC by Filmcraft Productions in Hollywood.



of the photographic problems such as lighting, film densities and quality also had to be tackled and settled.

It is not surprising that the first few shows suffered from lack of solution of many if not all of these problems, for the only way they could be solved was by trial and error. No other TV show had encountered quite the same problems and therefore there was no precedent to follow.

The early Groucho Marx shows were filmed with a battery of cameras, ranging from four to eight in number, some of them mounted on dollies. However, it was not the cameras nor their position in the studio that proved the biggest stumbling block. It was the final result on film. And this was soon traced to one thing — the lighting. It became apparent that regular motion picture set lighting would not do, that a completely different illumination technique would have to be developed.

About this time, James Van Trees, A.S.C., one of the movie industry's top cinematographers, was called in to direct the photography. After shooting his first show, he projected a print on a theatre screen. It looked perfect. But he wanted to see how it would look on the TV tube. At NBC's studio he looked at it on a closed-circuit TV receiver. There he saw the film with all its photographic deficiencies — the shortcomings that would seriously affect its visual results on home TV screens.

After "sleeping on it" over night, Van Trees persuaded the show's producers to allow him to film part of the show over again in a test, using standins, and a completely different lighting and camera set up. The test film was quick-processed and shown to the producers on a closed circuit, just a scant two hours before the regular show was to be filmed. The result was a tremendous improvement. The new method was approved. Van Trees had found the secret; and his method for lighting and photographing the Groucho Marx show re-

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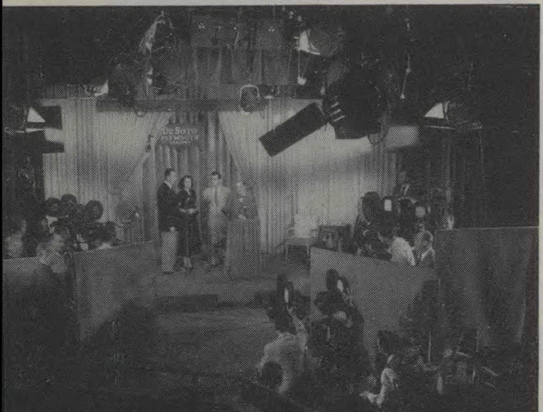


Television Film Production

By LEIGH ALLEN

FEBRUARY PRODUCTION: The following cinematographers were actively engaged during the past month directing the photography of television films in Hollywood:

MILFORD ANDERSON, 52 five-minute films for Bracken Productions.

LUCIEN ANDRIOT, A.S.C., The "Rebound" series for Bing Crosby Enterprises.

JOHN BOYLE, A.S.C., ½-hour dramatic series for Krasne-Gross Productions.

WILLIAM BRADFORD, A.S.C., "Range Rider" series for Flying A Productions.

DAN CLARK, A.S.C., "Boston Blackie" series of ½-hour telepix for Ziv Productions.

ELLIS W. CARTER, A.S.C., series of ½-hour dramas for Revue Productions.

ROBERT DE GRASSE, A.S.C., "Amos 'n Andy" series for C.B.S. at Hal Roach Studio.

CURT FETTERS, "Unexpected" series of ½-hour dramas for Ziv TV Productions.

HENRY FREULICH, A.S.C., series of half-hour dramatic films for Edward Lewis Productions.

KARL FREUND, A.S.C., "I Love Lucy" series for Desilu Productions.

FRED GATELY, "Dragnet" series of ½-hour dramas for Mark 7 Productions.

BENJAMIN KLINE, A.S.C., "Fireside Theatre" series for Frank Wisbar Prod.

JACK MACKENZIE, "Racket Squad" series of half-hour adventure telepix for Showcase Productions.

JOHN MARTIN, "Consultation Room," ½-hr. series for Wm. F. Broidy Prodns.

JOE NOVAK, series of ½-hour western telefilms for Roy Rogers Productions.

KENNETH PEACH, A.S.C., "Hollywood Theatre" series and "Front Page Detective" series for Jerry Fairbanks.

BOB PITTACK, A.S.C., "Sky King" series ½-hour films for Jack Chertok Productions.

CLARK RAMSEY, series of half-hour dramas for Revue Productions.

GEORGE ROBINSON, A.S.C., "Abbott & Costello" comedy series for T.C.A. Productions.

WILLIAM SICKNER, A.S.C., Lindsley Parsons Productions.

MACK STENGLER, A.S.C., "Racket Squad," ½-hour drama series for Roland Reed Productions.

HAROLD STINE, "Dick Tracy" series for Snader Productions.

WALTER STRENGE, A.S.C., "Trouble With Father" series for Roland Reed Productions.

PHIL TANNURA, A.S.C., series of ½-hr. adult dramas for Revue Productions.

STUART THOMPSON, A.S.C., "Electric Theatre" series ½-hr. dramas for Screen Televideo Productions.

JAMES VAN TREES, A.S.C., "Groucho Marx Show" for Filmcraft Productions.

FRED WEST, series of 52 five-minute films for Bracken Productions.

LESTER WHITE, A.S.C., "Dangerous Assignment" ½-hour mystery series for Donlevy Development Corp.

•

Fred Jackman, Jr., A.S.C., who abandoned cinematography recently to direct TV films for Revue Productions in Hollywood, has resigned from that organization.

•

Karl Struss, A.S.C., has been invited to serve on the judging panel for the 1952 Sylvania Awards for television. He was a judge for the awards last year.

•

Threatened strike of TV film cameramen and craftsmen against nine studios in Hollywood producing films for TV, was averted in a list-minute compromise last month. Resultant settlement calls for wage increase of 24 cents per hour or a maximum of $18.50 more per week, whichever is greater.

TV film producers affected are Bing Crosby Enterprises, TCA Productions, Jerry Fairbanks Productions, Primrose Productions, William F. Broidy Productions, Screen Televideo, and Roy Rogers Productions.

•

Dan Clark, A.S.C., is the latest studio cinematographer to join the fraternity of TV film photographers. He is shooting a new series of half-hour video films for Ziv Productions, Hollywood.

•

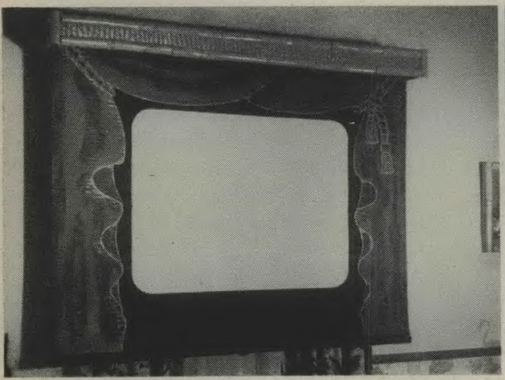
John Boyle, A.S.C., photographed the initial series of "Big Town" television films for Krasne-Gross Productions, Hollywood. Starred in the series were Jane Nigh and Pat McVey. Shooting was done at General Service Studios.

•

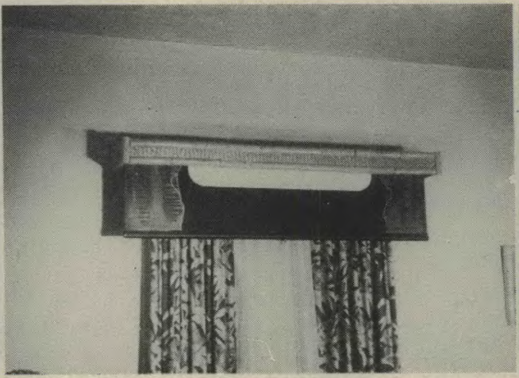
Karl Freund, A.S.C., photographed the "Our Miss Brooks" TV Pilot film at General Service Studios last month. Freund followed same lighting and filming format he uses in shooting the weekly "I Love Lucy" shows for Desilu Productions.

•

Hollywood Studios now housing TV film production activity include General Service, Eagle Lion, Motion Picture Center, Republic, Goldwyn, Universal-International, Hal Roach, and RKO-Pathe.



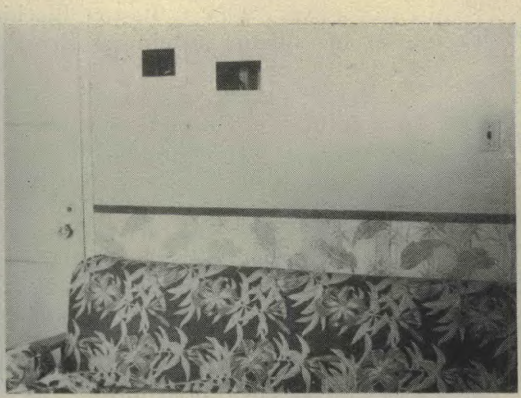
WALL SCREEN is enhanced by simulated drape painted on screen itself.



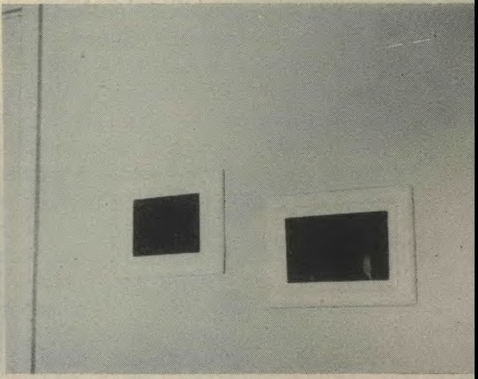
SCREEN is concealed in ornamental cornice above a window—rolls out of sight when not in use.

PORTABLE SPEAKER is placed below screen a time screen is lowered.

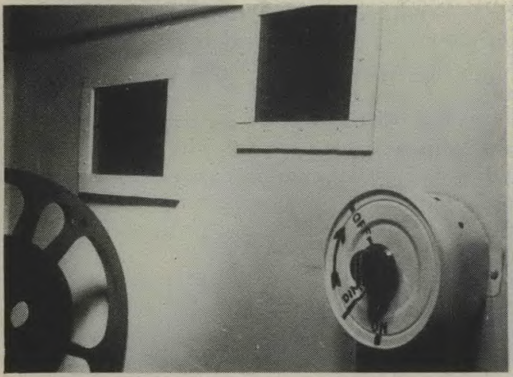
SPEAKER wires run from projection booth to wall receptacle in concealed conduit.



PORT HOLES cut in wall provide for projector beam and afford view of screen for operator.



PORTS are framed and covered with glass to shu out projector noise.



VIEW OF PORTS from inside projection booth. Dimmer switch controls house lights.

RECORD PLAYER is located on shelf immediately below projector, close to operator.

CONVENIENT shelves hold all necessary editin and splicing equipment, reels, etc.

Home Sound Projection Booth

By LEO CALOIA

MOST SERIOUS AMATEURS look forward to the day they can have a separate projection room in their home, isolated from other activities of the household—a snug place, that could be locked if necessary, and where all essential projection equipment may be set up, ready to operate at the snap of a switch.

I had long dreamed of just such a setup, which would enable me to show films in an air of orderliness and comfort; for me—no more of that fuss and bother of getting out projector and screen and setting them up each time pictures were to be shown.

Putting on a home movie show with sound films is even more difficult to do where additional cords must be strung along the floor and noise of the projector detracts from the enjoyment of the sound.

Like many other cine amateurs, I finally *did* something about all this.

(Continued on Page 132)

You'll get that softer, "Real-Life Look" with ANSCO Color Film!

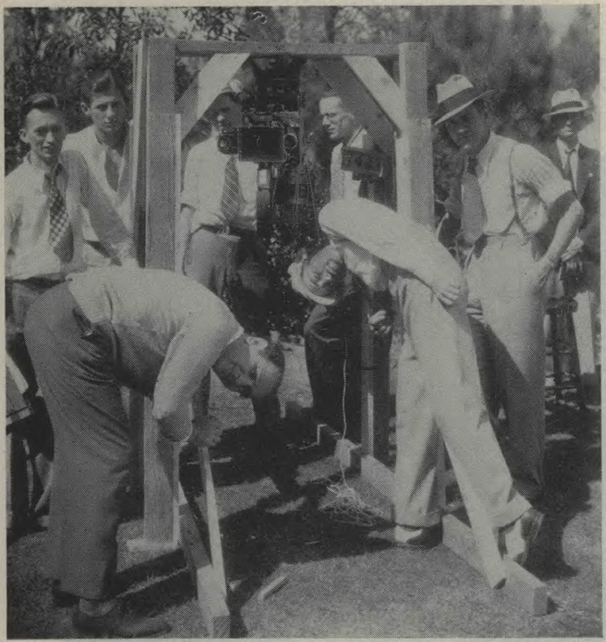
There's no doubt about it in the minds of thousands of people who have tried Ansco Color Film.

Ansco Color *does* make movies in more *natural* color!

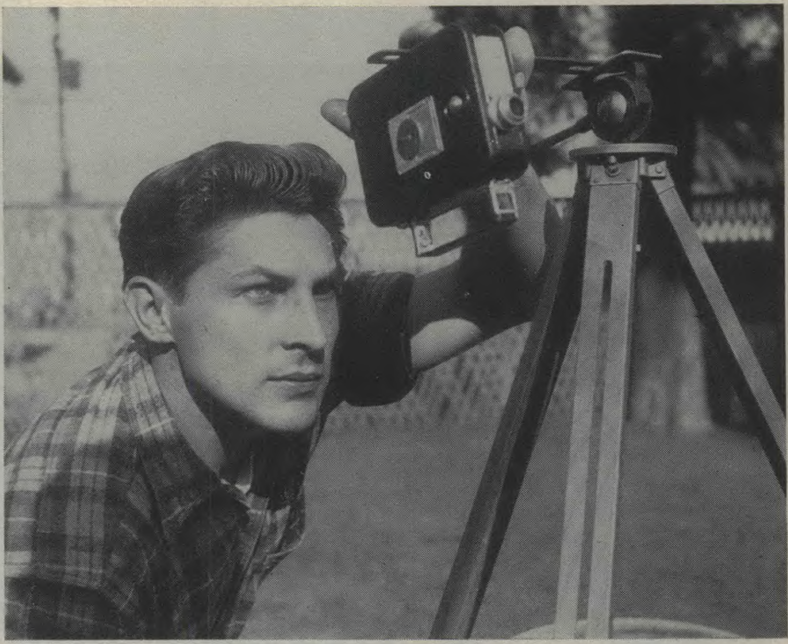
People's faces photograph with softer, lifelike flesh tones . . . skies come through with real outdoors blue . . . trees and foliage have the natural look of living green.

Get all that extra "real-life look" in your next color movie—indoors or out—by loading your camera with Ansco Color Film. You'll find it at dealers everywhere in 8 and 16mm magazines, and in 50- and 100-foot rolls for 16mm cameras. ANSCO, Binghamton, N. Y. A Division of General Aniline & Film Corporation. "*From Research to Reality.*"

Try ANSCO COLOR, and *see the difference!*



THIS IS one way camera was mounted by the professionals to make "upside down" shots, before days of optical printers and special effects departments. Setup was used over decade ago by John Mescal in shooting a scene for Pathe's "Sin Takes A Holiday."



THE AMATEUR can achieve similar trick effects in his movies with his camera mounted upside down on tripod, as shown here. Camera finder may be used for composing scene same as when used normally. Film is turned end for end and spliced back into roll after processing; figures are upright but action is reversed.

'Reverse Action' Tricks

Using old-time professionals' trick of shooting action with camera upside down, the amateur can add many unique comedy effects to his films.

By CHESTER TAYLOR

BACK IN THE early days of silent movies, the trick effects that highlighted many films of that era—particularly the Keystone and Harold Lloyd comedies—were made by the cinematographer with his camera. There were no optical printers in those days, and no special effects departments such as studios have today.

One of the best remembered effects created by the cinematographers of silent movies, and one still good for laughs, resulted from reverse action or "upside down" photography. Properly executed, it is one of the easiest and most effective camera tricks the amateur can produce in his movies. It can be applied to a wide range of action—from simple backyard comedies to scenes which would be difficult to photograph using the camera normally, as for instance when photographing a simulated automobile or train crash. Using the reverse action technique, such scenes are shot with the crashing vehicle moving *away* from the camera.

Basically, the procedure for reverse photography consists of shooting the action with the camera mounted upside down. When the film is processed and returned from the laboratory, scenes

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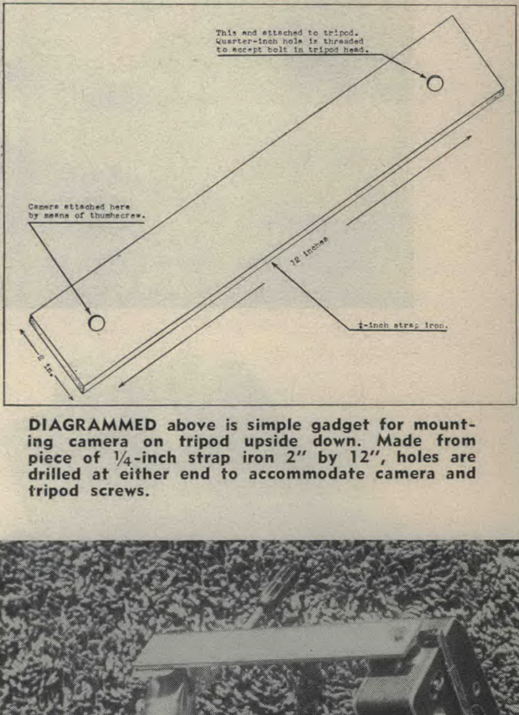
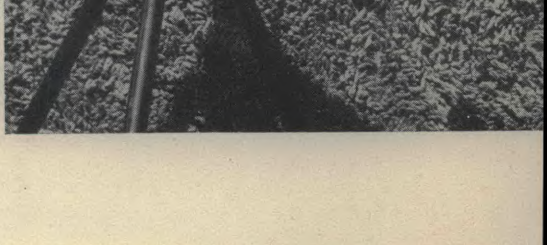
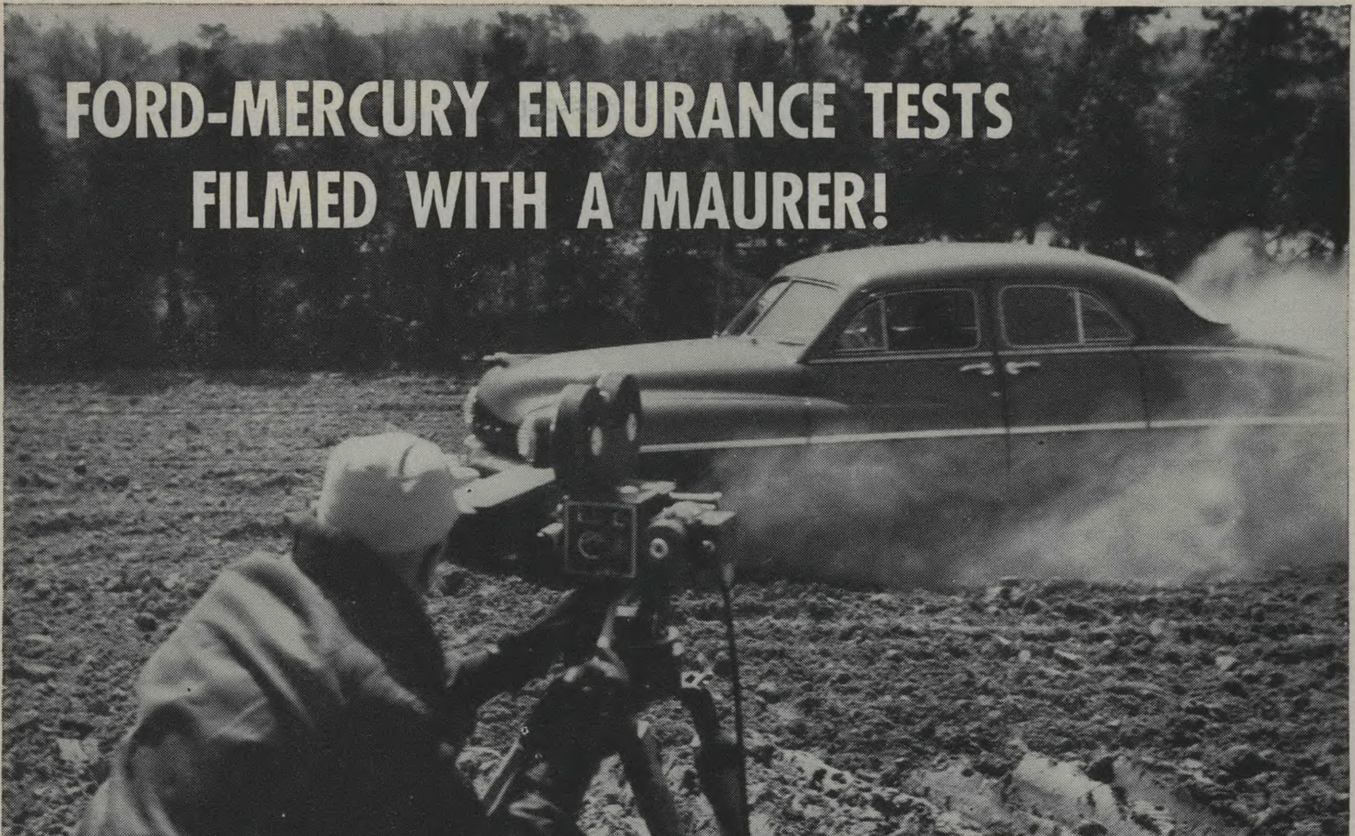

This end attached to tripod. Quarter-inch hole is threaded to accept bolt in tripod head.
Camera attached here by means of thumbscrew.
12 inches
¼-inch strap iron.
2 in.

DIAGRAMMED above is simple gadget for mounting camera on tripod upside down. Made from piece of ¼-inch strap iron 2" by 12", holes are drilled at either end to accommodate camera and tripod screws.



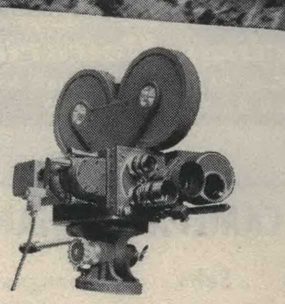
METHOD for mounting upside-down bracket on tripod and camera is shown at right. Use of bracket does not interfere with normal use of tripod tilt-pan head.

FORD-MERCURY ENDURANCE TESTS FILMED WITH A MAURER!

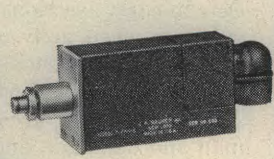


Photographed by Raphael G. Wolff Studios

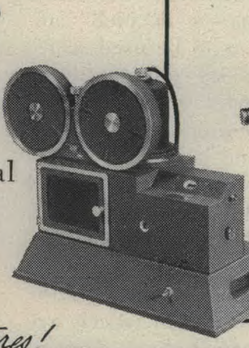
Camera-men know that cameras as well as cars take a beating at the Ford proving grounds. That's why the MAURER 16mm. was chosen to film the rough-terrain tests of the new Ford-Mercury. When the results must be perfect no matter what the operating conditions, MAURER is *always* the answer. In actual field operations both from the tropics to the Arctic and abroad, the MAURER has proved to be the first choice among professionals for accuracy, top-flight performance and simplicity of operation. Because it meets so many varied needs, more and more producers of fine films are specifying the MAURER 16mm. — the ideal camera for every phase of professional motion picture production.



THE MAURER 16MM., designed specifically for professional use, equipped with precision high-power focusing and view-finder. Standard equipment includes: 235° dissolving shutter, automatic fade control, view-finder, sunshade and filter holder, one 400-foot gear-driven film magazine, a 60-cycle 115-volt synchronous motor, one 8-frame handcrank, power cable and a lightweight carrying case.



THE MODEL F PRIME RECORDING OPTICAL SYSTEM AND GALVANOMETER A complete light modulating unit for recording sound photographically upon standard film, requires no special servicing or spare parts (other than recording lamp).



THE 16MM. SOUND-ON-FILM RECORDING SYSTEM combines the highest fidelity in 16mm. recording practice with wide flexibility and extreme simplicity of operation. For details on this and other MAURER equipment, write:

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CABLE ADDRESS:
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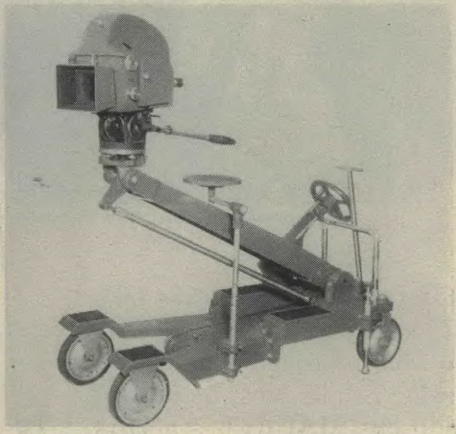
New Dollies For Studio And Location Use

Camart TV Camera Dolly and Camart Baby Dolly designed especially for light weight and portability.

Engineered especially to meet the exacting requirements of particular motion picture and television cameramen are two new camera dollies now being demonstrated daily by The Camera Mart, Inc., in the company's new showrooms at 1845 Broadway, New York City.

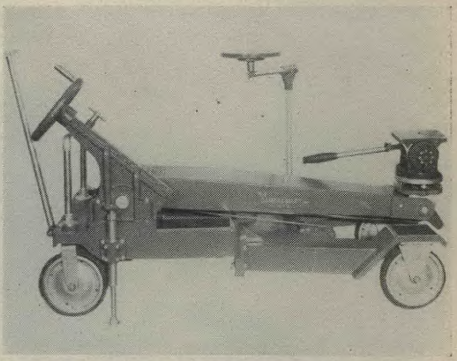
The Camart TV Camera Dolly is a medium four-wheel unit with maneuverable boom arm capable of supporting any heavy-duty professional motion picture or television camera. It is ideal for studio use or for use on location. When used in limited areas, its 30-inch width will prove additionally convenient in that the dolly will travel through most doorways. Constructed of aluminum alloy castings, bridge supports insure strength and flexibility. Total weight of dolly is 350 pounds, enabling it to be handled with a minimum crew. It can be lifted easily and transported in a station wagon. When necessary, the dolly may be dis-assembled into three easy-to-carry sections—a decided convenience when dolly is to be used in remote locations such as old buildings without the convenience of an elevator.



TV CAMERA DOLLY, showing motion picture camera mounted on boom which raises to maximum height of seven feet.

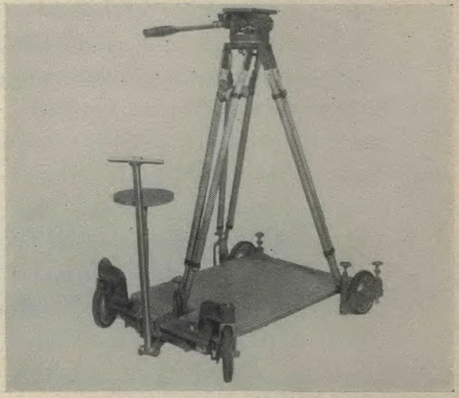
The dolly will accommodate cameraman and assistant, and it can be maneuvered easily by one man, when used either on or off dolly tracks. Large 10-inch ball-bearing rubber-tired wheels assure smooth gliding motion, and the wheels have been especially aligned for use on tracks. The two front wheels are fixed and the rear wheels have conventional auto linkage steering mechanism to provide for sharp turns. Two floor locks make the dolly rock-steady for set shots. Telescoping boom arm struts (not illustrated) prevent vibrations on extended dolly runs.

The head has two finger-tip leveling jacks for quick horizontal adjustment of the tripod head. A vertical levelling rod attached to boom-arm controls the position when setting for a side shot. The boom provides for using camera with lens as low as 26 inches or at a maximum height of seven feet. Raising and lowering boom arm is done by turning a counterbalanced wheel controlling a geared lift.



TV CAMERA DOLLY showing boom retracted to minimum height level. Steering is by two rear wheels having auto linkage.

The Camart Baby Dolly is a four-wheel platform dolly for use with the camera mounted on a tripod, baby tripod or hi-hat when the shooting script calls for dolly sequences yet the budget prevents use of larger dollies. The outstanding feature of the Baby Dolly is the sturdy and adequate platform that enables the assistant to ride with the camera along with the cameraman to control follow focus. An adjustable swivel seat is provided for the operating cameraman.



CAMART BABY DOLLY for use with cameras mounted on tripod; has same conventional auto linkage steering as TV Dolly.

The Baby Dolly was also designed for portability, and it may be dis-assembled into three sections within a few minutes

(Continued on Page 122)

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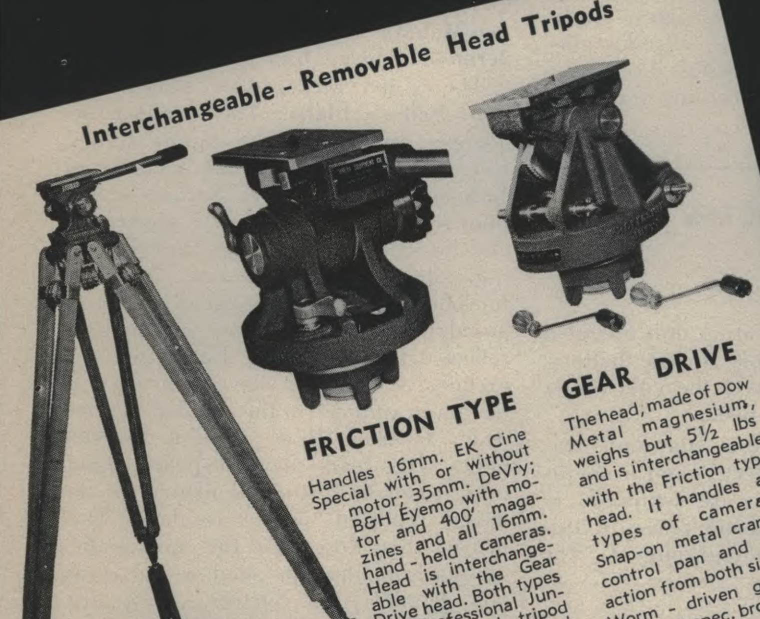


Friction Type Head on Standard Tripod Base and Collapsible Adjustable Metal Triangle

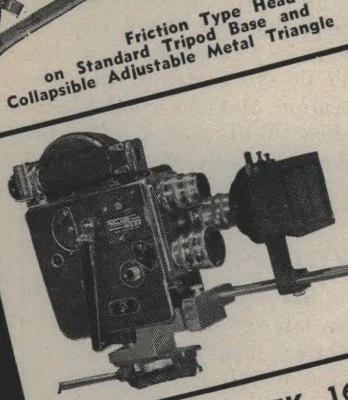
FRICTION TYPE

Handles 16mm. EK Cine Special with or without motor; 35mm. DeVry; B&H Eyemo with motor and 400′ magazines and all 16mm. hand-held cameras. Head is interchangeable with the Gear Drive head. Both types fit "Professional Junior" standard tripod base, "Hi-Hat" and "Baby" all-metal tripod base.

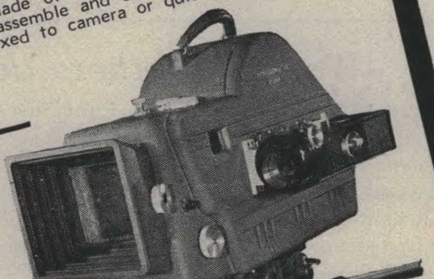
GEAR DRIVE

The head, made of Dow Metal magnesium, weighs but 5½ lbs and is interchangeable with the Friction type head. It handles all types of cameras. Snap-on metal cranks control pan and tilt action from both sides. Worm-driven gears are Gov't spec. bronze.

SUNSHADE & FILTER HOLDER COMBINATION

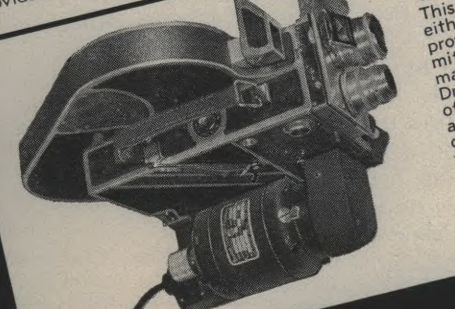


For use with Bolex and Cine Special 16mm. cameras. Holds two 2″ sq. glass filters and 2½″ round Pola Screen with handle which can be rotated for polarization. Covers all lenses from 15mm. to 6″ telephoto and eliminates need for various filters. Precision made of the finest materials. Compact, simple to assemble and dismount. May be permanently affixed to camera or quickly detached.



BLIMP for EK 16mm. CINE SPECIAL

This Blimp constructed of Dow Metal magnesium, is thoroughly insulated to afford absolute silent operation. Exclusive features: Follow focus mechanism permits change of lens focus while camera is operating in blimp. Blimp takes synchronous motor drive which couples to camera. A dovetail bracket is provided to mount an erect image viewfinder.



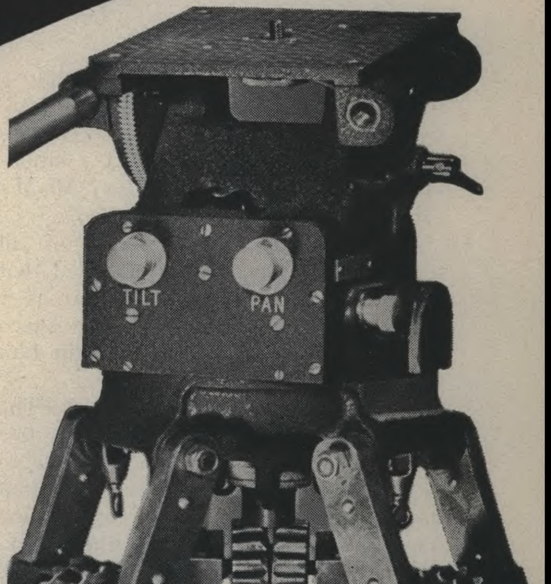
SYNCHRONOUS MOTOR DRIVE

110 Volt A. C., Single Phase, 60 Cycle

This motor will run in synchronization with either 16mm. or 35mm. sound recorders. It is provided with mounting platform which permits removal of magazine while camera remains mounted on motor.

Drive coupling attaches to single-frame shaft of camera and is mated to spring-steel drive arm of motor gear box. This assures that camera mechanism cannot be damaged if a film jam occurs as the spring steel arm drive will shear. This is easily replaced.

A knurled knob on motor armature permits rotating for threading. "On-Off" switch built into base. Platform base threaded for ¼″ and ⅜″ camera tie-down screws. Rubber covered cable with plugs included.



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This light weight GYRO Tripod performs with all the efficiency of larger, heavier and costlier tripods now in use.

New, small size GYRO tripod handles all 16mm. professional type cameras: Mitchell 16mm.; Auricon single system; Maurer 16mm.; motor-driven Cine Special; also 35mm. motor-driven Eyemo with 400′ magazine. It features Super Smooth Pan & Tilt Actiton.

Positive pan-locking knob. Tilt locking lever. Quick wrist action locking knob for leg height adjustments. Pan handle can be inserted at 3 different positions on tripod head for operator's convenience or extreme tilt work. Legs are hard maple specially treated and warp resistant. Tripod head is Dow Metal magnesium and aluminum. Built-in spirit level. Swivel tie-down rings. Platform available with either ⅜″ or ¼″ camera screw.

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NEW DOLLIES FOR STUDIO AND LOCATION USE

(Continued from Page 120)

to afford easier transport in difficult locations.

Total weight of the Baby Dolly is 75 pounds. It measures 35 inches in width and 46 inches in length. It has four 8-inch ball-bearing rubber-tired wheels which are carefully pre-aligned for use on tracks. Rigid clamps provide for quick insertion and locking of tripod legs. The same auto linkage steering mechanism used on the larger TV camera dolly also provides ease in maneuverability of the dolly's two rear wheels. Two floor locks are also provided.

Among the film producers in the New York area using the Camart dollies are Louis deRochemont Associates, Audio Productions, Pathescope Productions, Transfilm, Mannon Studios, Lee Camp Films, Hyperion Productions and E. T. Kasper Productions.

MGM'S NEW ANSCO COLOR PROCESS

(Continued from Page 107)

there. Ray Rennahan, A.S.C., shot a thousand feet of the Ansco Color negative on the rich Hawaiian exteriors which Charles Rosher, A.S.C., simultaneously was shooting for MGM's "Pagan Love Song."

After evaluating the results of all tests made to date, it was decided that the studio had gone about as far as it could in its explorations with Ansco Color. The next step was to put the film to use in an actual production.

"The Wild North," then titled "The North Country," was the first production on MGM's color film schedule to be considered. Here was a story that had everything necessary for an exhaustive test of any color film: dark, rugged interiors of a north woods cabin; rich exteriors in majestic mountains, both in summer and winter; and snow — always a challenging condition for the color cinematographer.

Because a great deal of the story was to be shot in snow, Arnold decided to find out first how Ansco Color negative would respond to snow photography, and especially to the extraneous light snow reflects. Taking a camera and crew into the mountains north of Los Angeles, he photographed snow scenes at all hours of the day; in bright sunlight and in shade; at high noon and at dusk; at the same time testing the various filters which he had previously developed especially for Ansco Color during earlier studio experiments.

MGM executives were so elated over the results, they sent the film to the studio's New York office for its reaction. While awaiting approval, Arnold turned his attention to solving a serious problem that arose while filming the snow scenes in the mountains. This was the matter of sluggish camera movement caused by congealed lubricant, resulting from low temperatures in cold weather.

A small electric heating unit operated by an ordinary 6-volt storage battery, was attached directly to the vital center of the camera mechanism.

Following local tests, the unit was found to work perfectly and cameras thus "winterized" were shipped to Idaho, where the second phase of this story—the actual photography of "The Wild North"—begins.

METRO-GOLDWYN-MAYER chose one of its most illustrious directors of photography to photograph its first Ansco Color feature-length production—Robert Surtees, A.S.C., who won an Academy Award last year for his Technicolor photography of "King Solomon's Mines," and who subsequently was assigned to photograph "Quo Vadis" in Rome. In "The Wild North," he had another picture calling for shooting off the lot, away from the usual studio conveniences — a story calling for both summer and winter locales in rugged mountains; long sequences to be shot in snow — real snow, not studio prop stuff. Thus the frozen north became the exciting panorama against which a man hunted for murder saves the life of and nurses back to health the Mountie sent into the desolate wilderness to bring him to justice.

The winter scenes were filmed near Sun Valley, Idaho. The summer sequences, except for the rapids scenes, were photographed in the vicinity of Jackson Hole, Wyoming. Because it was impractical to ship electric generators and booster lights to these rugged location sites, Surtees had only reflectors for booster lighting. In the winter, this posed no problem because of the light reflected from the snow. But he was apprehensive at first when shooting exteriors in summer in the wooded country near Jackson Hole without booster lights. His fears were dispelled, however, when first studio bulletins on the dailies reported "perfect results." "This proved that Ansco has the rare quality of 'reaching into the shadows' to bring out detail," said Surtees, "a quality possessed by no other color film."

"And speaking of quality," Surtees continued, "this was proved further when we were shooting the winter sequences in snow. Heretofore, it has been difficult to shoot action scenes in snow on location and get good photographic quality. With Ansco, after determining the stop that gave the desired

"Lion & Horse" was first

Not right

Warner Brothers debuts "Warnercolor"

WARNER BROTHERS studio unveiled its new color filming process, "Warnercolor" for the public in Hollywood, the night of February 19, when it previewed "Carson City," first feature-length production made with the new process. John Boyle, A.S.C., directed the photography.

Warner Brothers thus becomes the second major studio to install color processing facilities in its own laboratories. MGM, the first studio to convert to its own color process, will release its initial Ansco Color production this month.

Warner's process, perfected by its engineers after approximately ten years of experimentation, utilizes the new Eastman color negative of complementary type as the taking material. This is a Monopack-type stock, photographed in regular black-and-white cameras.

The studio has equipment installed in its modern laboratory for developing the negative, making of separations, and for handling the several intermediate steps between the original negative and release prints. Latter are made on the new Eastman color positive.

Despite these developments, it is reported that Warner Brothers is also exploring another Eastman color film system, which involves a color striping method developed by John Capstaff, Eastman Kodak color film expert.

Fred Gage, A.S.C., Warner Laboratory head, and Col. Nathan Levinson, WB technical engineer, are credited with the development and research that culminated in the application of the Eastman color films to the new Warnercolor system.

rendition of skin tones, the snow and other objects in the scenes registered perfectly normal—something I have not found possible with other color films. Moreover, there is none of the bluish cast of reflected skylight on the snow. Snow looks like snow in Ansco Color!"

Perhaps the most remarkable photography was the sequence of scenes shot after six-thirty one evening, just as a blizzard started. "We had just so many days to shoot," said Surtees. "We had to gamble on whatever light was available. So, we kept on shooting. To insure getting some contrast in the scenes, I had logs and other objects protruding from the snow painted dead black. The effect secured was actually more realistic than the scenes appeared to the eye. I don't believe we could have equalled the contrast result with fast pan film."

When Surtees first started shooting in the dazzling brilliance of the snow country, the first thing he noted was the extreme readings given by his light meter—the result of light reflected from the snow. Thereafter, he followed the old reliable practice of taking a meter reading from the palm of his hand—holding the meter about 8 inches away. The result: perfect skin rendition every time.

Surtees found that Ansco Color is remarkable for its ability to produce excellent day for night shots. Using a Pola screen on the lens, and stopping the lens down a little, perfect black skies resulted without the additional use of blue filters. "Of course," he says, "you have to have the sun just right to achieve the best effect. That's one of the advantages of being able to shoot Ansco Color with a regular Mitchell camera. With the camera racked over you can see the result in the camera viewfinder through the taking lens, and compose the scene, adjust focus, and set your Pola screen at the right degree—the same as in black-and-white photography."

There are two dramatic and photographic highlights in the picture—the first, the attack of Stewart Granger and Mountie Wendell Corey by a pack of wolves. This exciting sequence was photographed by Surtees on an MGM sound stage with telling results. Here skillful lighting and camera manipulation, thanks to the remarkable characteristic of Ansco Color to render detail in low key illumination, make this a breathtaking event to watch on the screen.

The second dramatic highlight is the trip through the rapids in a canoe, when Granger exposes Corey to the same ride on the rapids he himself experienced when the man for whose murder he is being sought was shot. True to Granger's conviction, Corey, faced

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with a threat to his life, aims a shot at Granger.

This remarkable action footage was photographed by another MGM cinematographer, Harold Lipstein, A.S.C. Some of it was achieved by process photography, but for this, Lipstein also furnished the background plates.

The script called for recording the two desperate men in the canoe in closeup in order to capture the emotion in their faces contrasted with the turbulent rapids boiling all around them as they fought to keep the craft afloat. To photograph this with all the punch and reality demanded of the script, Lipstein had dolly tracks built out over the river, from the bank, so the camera could be pulled back as the canoe approached.

For still other closeup shots, Lipstein had two canoes lashed together and a platform placed across the two on which the camera was mounted. This formed a camera-dolly-on-water, which enabled the camera crew to ride the rapids just ahead of Granger and Corey—with the camera focused upon them for some of the most realistic footage in the picture.

The major advantages of the Ansco Color negative-positive process, according to Surtees, are that processing can be accomplished in the studio's own film laboratory, and that the new material makes filming a relatively lower cost operation, because standard black-and-white equipment may be used for filming and processing. Among the cameraman's advantages is the film's higher speed which makes it possible to "stop down" and thus gain depth of field and sharper definition in both foreground and background. Skin textures and color rendition in general seem a little softer — a bit on the pastel side — and more like that seen by the eye. Colors never obtrude on the scene; there are never any exaggerated blue skies or blatant reds.

With general press reviews of "The Wild North" lacking because the film has yet to be released in the United States, it is interesting to note the comment of one critic on the London Daily Herald which sums up succinctly the views also of his British contemporaries: "This sturdy film has one quality to be most highly recommended. It is shot in a new color process called Ansco Color, which is crisper, clearer and less like strawberry jam. It made the film a pleasure for me!" END

'YOU BET YOUR LIFE' TV SHOW

(Continued from Page 115)

mains little changed to this day.

The shows are photographed each Wednesday night at the NBC studios in Hollywood. Present is an audience of approximately 450 people. Seating follows a different pattern than for conventional radio and television shows in that the incline from rear of studio to stage is steeper, to give the audience an unobstructed view over the cameras and technicians working in front of the stage.

A battery of eight Mitchell 35mm cameras is used, grouped in pairs. As the show is filmed, one camera records and the other stands by, fully loaded and ready to take over when the companion camera's film supply is about to run out. The cameras are set up at different points on the stage to afford a range of camera angles for flexible cutting.

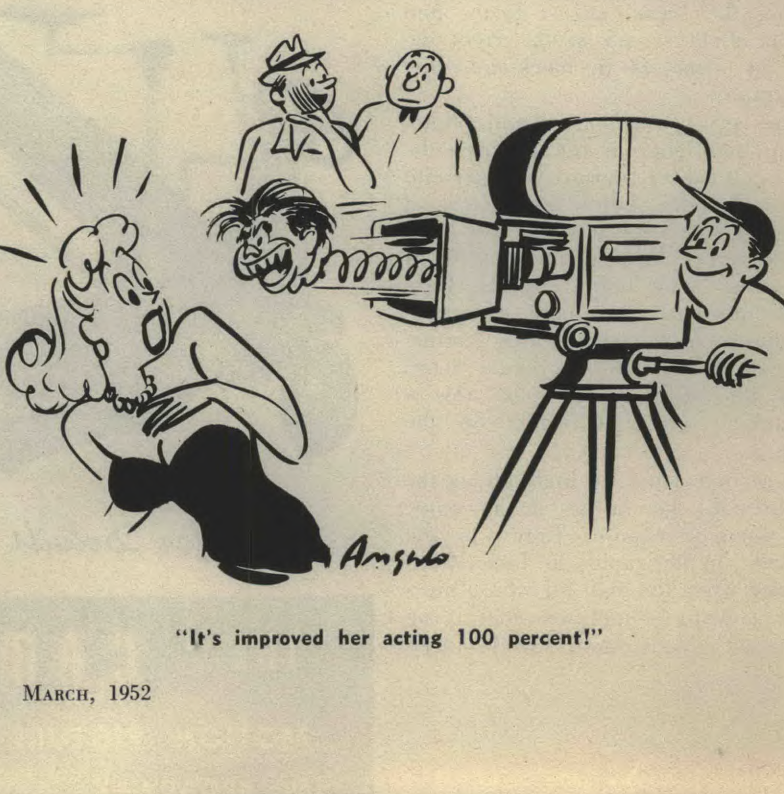
All cameras except one have 1000-foot magazines. The exception is the No. 3 camera, at the right, which carries a 2000-foot magazine and is "on" during most of the show. This master camera stops only long enough to permit changing magazines, during which time its companion camera takes over.

The switchover from one camera to another is done on a signal from Dr. Ferenz Fodor, one of the producers, who also assumes the responsibility of keeping track of the various camera operations on a cue chart. Dr. Fodor is in constant touch, via inter-com telephone, with each camera operator, the gaffer, his assistant, and the dimmer operator. A 40-foot overlap is allowed between the retiring and the replacement cameras, when it comes time to reload.

Currently being developed for the show is a unique electrical cueing device which will dispense with Dr. Fodor's cueing chore. This will put a photographic cue mark for each camera on a single master film strip synchronized with the soundtrack. It will allow each camera to shoot only as needed, and as directed, instead of continuously as at present. The time interval that each camera is shooting will be indicated on the cue track as a guide to the film cutter.

All cameras are tripod-mounted. No dollies are used at any time. The four cameras that are "on" afford sufficient variety of camera angle to enable the film cutter to edit a smooth show. Dispensing with dollies is in deference to Groucho who finds any movement between him and the audience disconcerting. Groucho believes that movement of cameras or of any equipment during the show also tends to divert the audience, lessening the show's impact. It is for this reason that the cameras and the technicians are obscurred as much as possible from audience view by portable screens.

It is his carefully-devised lighting plan that is the crux of VanTree's success in photographing the show. Actually, the area that is lighted is relatively small. The focal point, of course, is Groucho Marx seated at his familiar lectern, the two contestants who stand before him, and George Fenneman the announcer. Backdropping the group is an artful arrangement of draperies, in thick folds. These are carefully lighted to give the overall scene the alternate light and dark patterns so essential for



"It's improved her acting 100 percent!"

good transmission of TV films. A roughly horizontal shadow pattern also is thrown on the curtains, and this provides a dark background for the heads of Groucho, Fenneman and their guests, as seen by the camera. This is illustrated in the photo at bottom of page 115.

With few exceptions, all light units are hung from the ceiling, and are fitted with barn doors, snoots, or screens to afford the fine control of each unit that is so necessary to VanTrees' unique lighting system. On the stage, behind the cameras, is a 12-plate dimmer bank through which all key lighting units are wired. Thus each unit is individually controlled, making it possible to raise or lower the light level during shooting, as the occasion requires.

In the beginning, VanTrees says, Groucho was adverse to strong lights striking him in the face, especially units on the floor; they interferred with his view of the audience. Groucho likes to look out on the audience frequently; in this way he gets the reaction so necessary to the timing of his ad libs. It was this factor that induced VanTrees to place all light units high, and to use dimmers on all units, especially those on the floor.

Occasionally Groucho gets an inspiration to leave his stool behind the lectern and wander over the stage. Here the camera operators must be alert, even anticipate this, in order to keep their cameras trained on him. Also, the dimmer operator must be prompt in lowering or bringing up those lights necessary to keep Groucho lit constantly as he moves about. As VanTrees puts it, "The camera crew is trained always to be on the alert, ready for any eventuality."

An important precaution is the supply of spare lamps always kept on hand, along with a step-ladder, so immediate replacement may be made of any lamp that might burn out during progress of the show.

Adding to the problems of lighting and photographing the weekly Groucho Marx show is the fact cameras and lights must be set up anew each time, and struck after each show. This because filming the show is considered by the unions to be within the realm of studio lighting and photography jurisdiction, and outside the jurisdiction of the television crafts. Thus, members of one union are forbidden to handle the equipment of the other, even though it is on television property. The studio, in which the Groucho Marx show is produced, is also used by other radio and TV live shows on other days of the week—which explains further why lights and equipment used for the Marx show must be replaced.

Some idea of the importance given to

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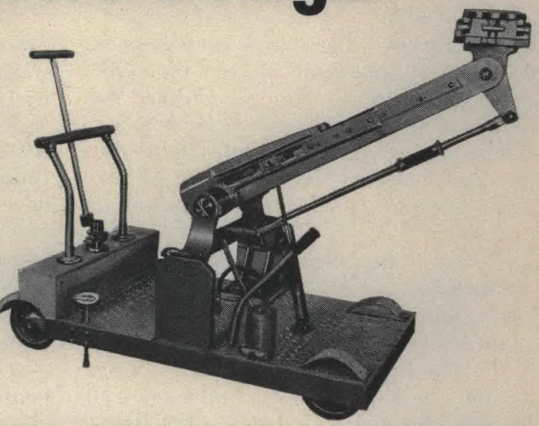

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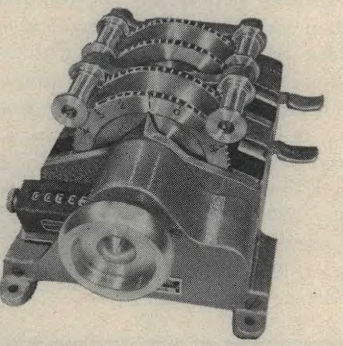

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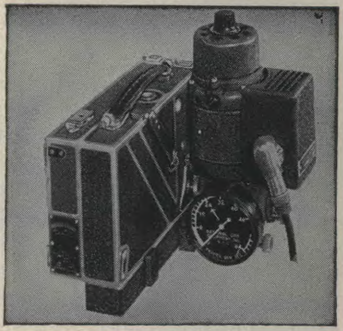

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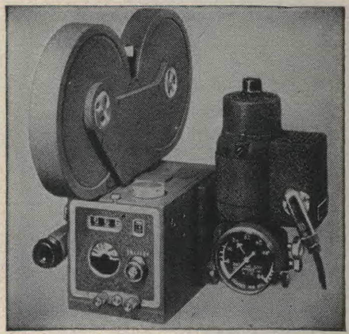

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the placement and light level of each illuminating unit is the fact the stage must be lit for each of the four camera units, thus to insure that the illumination is photographically correct for each camera. Obviously, this is more difficult to achieve than on the motion picture sound stage where lighting is for one camera only.

Each week when lights and cameras have been reassembled on the NBC studio stage, each lamp is checked for illumination volume with a light meter. There is a set pattern for the lights that is rarely altered except where a very tall contestant is scheduled to appear on the show.

Because the lighting on Groucho, Fenneman and the various contestants who come before him must be precise, standins assist VanTrees and his gaffers when the lights are being placed prior to the evening's show. Fully one-half hour is devoted to balancing the lights, to shading, and testing dimmer operations.

As contestants are chosen from the audience, VanTrees studies each one for any special lighting requirements; makes a mental note of the makeup needs of each, which is relayed to the makeup man; and instructs his dimmer operator on any unusual operations for the evening's show. All this must be done very fast and very quietly—often in less than ten minutes.

Before the show starts, there is a 20-minute "warmup" period which enables Groucho to get the "feel" of the audience and key it to the desired mood. By the time the show is ready to start, light-meter readings are again taken of the illumination, and lights are adjusted to the established level. It often happens that illumination from some light units will drop as much as 8 foot-candles between the time lamps are first lit and time for the cameras to start rolling.

In all, between 26,000 and 28,000 feet of 35mm negative is exposed by the eight cameras for each weekly show. Afterward, it goes to Consolidated Film Industries' laboratory in Hollywood for developing and printing, then to the film editor who compresses it into a compact, fast-moving 30-minute show, including the commercials.

It is generally agreed that, today, filmed TV shows—that is, films made especially for TV—are substantially better than a year ago. Images are clearer, sharper, and there is little of that extreme contrast that induced the attempts at correction by the studio monitors, which was so common earlier when most films seen on television were those made for theatres. There has developed an altogether new and different technique for lighting and photographing television film shows, and toward this achievement James VanTrees has contributed considerably. How much may be seen by tuning your TV set to Groucho Marx the next time "You Bet Your Life" is scheduled on your local NBC network station. END

'OSCAR' NOMINEES

(Continued from Page 108)

Obviously, it is difficult for those in the motion picture industry to see every motion picture Hollywood turns out each year. However, so that Academy members would have opportunity to see those pictures they had missed, all of the nominated films were screened over a period of two weeks at the Academy's theatre, beginning February 17, with showings both afternoons and evenings.

Of the twelve men whose cinematographic artistry has been nominated for the 1952 Awards, six previously have won Oscars for photographic achievement. Leon Shamroy, whose "David And Bathsheba" is a nominee this year in the color class, won an Oscar in 1942 for "The Black Swan," in 1944 for "Wilson," and again in 1945 for "Leave Her To Heaven."

Charles Rosher, nominated this year for photography of "Showboat," won his first Oscar in 1928 for "Sunrise," and his second Oscar in 1946 for "The Yearling"—all Technicolor productions.

Harry Stradling won an Oscar in 1945 for "The Picture of Dorian Gray." Robert Surtees won his first Oscar last year for "King Solomon's Mines." William Skall's first Oscar came to him for his photographic contribution to "Joan Of Arc." And W. Howard Greene received an Oscar in 1943 for the photography of "The Phantom Of The Opera."

Although "The Tales Of Hoffman," British Technicolor production filmed by Chris Challis, was included in the films listed on the preliminary ballots, it was eliminated in the balloting for nominations and no foreign production is a contender for an Academy photographic award this year.

Ballots for the final vote were mailed to approximately 1700 Academy members on February 26th, with deadline for balloting set for March 11th. Ballots will be tabulated by a prominent Los Angeles accounting firm, and the results kept secret until that eventful March evening when they will be revealed to the world at the Academy's presentation ceremonies.

REVERSE ACTION TRICKS

(Continued from Page 118)

thus photographed are cut out of the roll of film, reversed end-for-end, and spliced back into the roll. Thus, what was formerly the end of the scene goes through the projector first, reversing the sequence of action on the screen. A man photographed diving from a springboard will appear on the screen emerging from the water and landing upright on the springboard. A person filmed throwing an object out of scene will, on the screen, appear to be catching the object as it magically appears out of nowhere. Because the camera was turned upside down when filming such action, the system of projection makes all subjects appear right side up, with the action only appearing in reverse.

Which Films Would You Choose?

If you were voting for the best photographed production among the ten films listed below, which picture in each class would you select? Readers are invited to pit their judgment of cinematography against the Hollywood experts in a special American Cinematographer balloting. Clip out the list of films below; place a check mark after your choice of the best photographed Color Production and best photographed Black-And-White production and mail to the Editor, American Cinematographer, 1782 No. Orange Drive, Hollywood 28, Calif. (Those who do not wish to cut the magazine page, may send their selections by post card.) *Only ballots received before March 20th will be counted.*

COLOR FILMS

☐ AN AMERICAN IN PARIS
☐ DAVID AND BATHSHEBA
☐ QUO VADIS
☐ SHOWBOAT
☐ WHEN WORLDS COLLIDE

BLACK-AND-WHITE FILMS

☐ DEATH OF A SALESMAN
☐ THE FROGMEN
☐ A PLACE IN THE SUN
☐ STRANGERS ON A TRAIN
☐ A STREET CAR NAMED DESIRE

Following this technique, the amateur cine photographer is limited only by his imagination and ingenuity in "dreaming up" cinematic tricks which he can thus create with his camera. Some examples of reverse action effects which the amateur may use in testing his trick filming ability are described below:

1—Man reclining in lawn chair. His pipe appears coming toward him out of thin air. He catches it, puts it into his mouth, and puffs contentedly. (Shot in reverse action with man smoking pipe, then throwing it out on the lawn beyond range of the camera.)

2—Man decides to sprinkle lawn. Sits in lawn chair and the hose jumps into his hand as water starts flowing. (Shot in reverse action with man sprinkling lawn while seated in chair. Water is turned off by an assistant just before he throws hose down on lawn.)

3—The man's command of magic is next demonstrated when he sits down to relax and read, and his folded newspaper appears flying out of nowhere and into his hand. (Shot in reverse with man reading paper, then throwing it out of camera range.)

4—An effective automobile accident scene can be photographed thus: arrange a boy and his bicycle lying on pavement in front of an automobile in which is seated the driver. Have driver set gear in reverse, and hold clutch out. At a given signal, driver registers horror (as though he has just struck boy) and lets out clutch sharply, setting automobile in reverse motion. As car moves away, boy gets up from pavement and starts to get on bicycle. Photographed with camera upside down, on the screen this action will appear in reverse—the automobile striking the boy and knocking him to pavement. Very close cutting is necessary in the editing to enhance the effect.

Variations of these scenes can be worked out and adapted by the amateur to his specific films. As he perfects the technique, he can include more elaborate reverse action scenes in movies written especially for members of his family and friends. Such effects also have unlimited possibilities for pepping up vacation and travel movies, giving a bright, humorous touch to what might otherwise be routine movie records of interest only to one's immediate family.

The gadget necessary for mounting one's camera upside down on a tripod is quite simple to build—one most any amateur can make in his garage workshop. It consists of an extension bracket for the tripod with provision for bolting the camera in upside down position. The one illustrated in the photo at bottom of page 118 (and diagrammed immediately above it) consists of a length of $\frac{1}{4}$-inch strap iron, 2 inches wide and 12 inches

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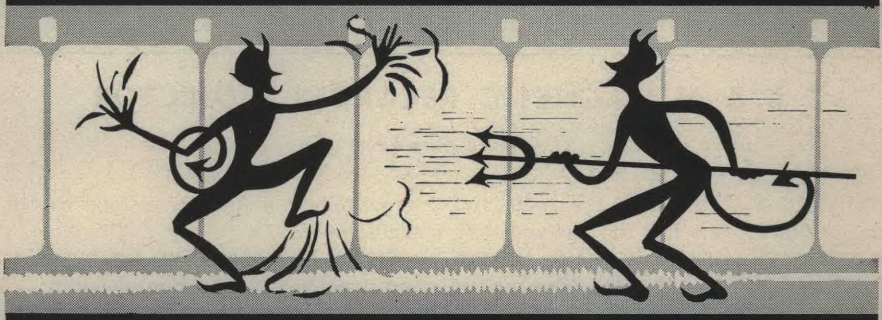
"tacky" and "scratchy"



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long. A quarter-inch hole is drilled at either end, measuring in about 1¼ inches. One hole is then tapped to receive the bolt of the tripod, and the other should be large enough to pass a quarter-inch thumbscrew used for securing the camera in upside down position at the opposite end, as shown in the photo. Thumbscrews correctly threaded for your camera may be had at almost any camera store, and will save you the time and trouble of searching elsewhere for a screw having the proper thread.

As may be seen in the illustrations, use of this gadget affords complete freedom of movement for the camera. It may be tilted and panned, and set at any angle possible when mounted normally on the tripod.

The operator will be able to compose his scenes using the viewfinder, the same as in normal use of the camera.

Rigidity of the whole setup is essential, of course; for this reason, the bracket or extension should be made of rigid material, as suggested above.

This reverse action technique is more successful with 16mm cameras than with 8mm. With the latter, the film must also be "flopped-over" in addition to reversing it end-for-end, so that the sprocket holes will all be on the same side. Reversing the section of film changes the plane of the emulsion with relation to the projection lens, and places it opposite that of the rest of the film—making it necessary to refocus the projector for these scenes as they are screened. END

B & H MAGNETIC RECORDER-PROJECTOR

(Continued from Page 112)

excellent tool with which the industrial film producer can lay the groundwork for selling prospective clients on the use of 16mm films. It will make it easier for him to convince prospects of the effectiveness of sound motion pictures. By choosing a film of a general nature, and adding an off-stage commentary by magnetic recording, a personalized sales presentation can be aimed directly at the prospective film buyer.

The same technique can be applied to regular sound optical releases for general distribution. Since the recorder-projector plays either optical sound or magnetic sound at the flick of a lever, a magnetically recorded leader or title may be added to optical sound prints, carrying an introduction addressed directly to the local group of the moment. The introduction can then be re-recorded and aimed directly at the next group to view the picture. This personalized touch enhances the effectiveness of the picture and adds a supplementary impact to the film.

In the sound recording laboratory, the professional producer will find that the new Bell & Howell recorder-projector will help cut production costs. It is axiomatic that a motion picture production is never recorded according to the original script. The narration invariably is changed extensively before the final recording is approved.

Edited work prints can now have the narrative tailored to fit the photo production. Since instantaneous play-back magnetic recordings are always synchronized with the scene, all changes in the master script can be made in the work print before getting the client's approval on the final script. Trial sound tracks can be made. Superfluous copy can be omitted. New information can be added or complete sequences revised to aid in transitions.

Bell & Howell's newly-developed striping process is called Soundstripe.

Applying the magnetic coating over one-half the sound track area offers interesting possibilities. A film having a multi-lateral variable-area or a variable-density optical track may be coated with Soundstripe magnetic oxide along the unperforated edge in such a manner as to retain the optical recording. Thus the one film serves a dual purpose: the optical track bears the permanent recording, while the magnetic track may be used to record a temporary or a different message. Thus, half-track recording opens new fields of utilization for export use, industry and educational purposes.

Operating engineers who use this machine will be interested in its extraordinary functional features, which include instantaneous reverse projection—a variable aid when editing magnetic sound track or re-recording a single scene; a clutch and a manual drive knob for single-frame viewing, so that exact frames may be selected for cueing; a safety interlock to prevent accidental erasure of the magnetic recording; identical film threading for either magnetic or optical sound; and a compact magnetic reproducing unit which combines the erase head and the record-playback head on a single mounting quill.

Operation is simple. Changing from magnetic sound to optical sound is accomplished by shunting the magnetic heads out of place and the optical mirror into place by means of a simple lever. The electrical change-over is performed by a function selector switch which can be instantly set to "optical play," "magnetic play" or "magnetic record."

Sound editing is done in much the same manner as with home tape recorders. The record-playback heads are mounted on a single plate behind the sound drum, and spaced approximately two 16mm frames apart. Erasing and recording is done simultaneously with the erase head placed adjacent to the record head, and cueing is simplified

Cine Lens Comparator

A REVOLUTIONARY device that enables cine cameraists to look through various types of movie lenses and actually see the picture they would get with a particular lens, has been developed by Bausch & Lomb Optical Company.

Known as the Animar Lens Demonstrator, the unique optical instrument is similar in design to a simple telescope, with the addition of a revolving turret that accommodates three 8mm or 16mm lenses at a time. By focusing on any subject and revolving the turret from lens to lens, one can see in a matter of seconds how a telephoto lens, for example, will give a different picture from a wide-angle lens. Similar "look-see" comparisons may be made of a high-speed lens and a "normal" lens.

At the same time, the intriguing 10-second tests which are presented in a booklet accompanying the instrument, afford valuable pointers on such things as field coverage, magnification, depth of field, filter effects, the effect of lens stops on exposure, and other lens performance fundamentals.

Shows areas covered by different lenses

Several hundred demonstrators, which may be mounted on a standard movie camera tripod or held in the hand, have been produced for leading camera and lens dealers in the U.S., and will, accordto George G. Tschume, of Bausch & Lomb's Scientific Instrument Division, "eliminate much of the mystery of technical terminology previously required to explain various lens performance features to the average movie maker."

since the same cue marks can be used for erasing or recording.

The safety interlock arrangement prevents unintentional erasure, or recording. Recordings can be made only when the record button is pressed, after the motor switch has been turned on. At any time the motor is reversed or turned off, the interlock system is automatically disengaged, and must then be reset to make a new recording. The interlock button cannot be set when the motor is running in reverse.

This feature combines foolproof operation when editing plus a positive means of cutting the sound recording instantly, accomplished by the flick of a toggle switch. The same switches control the motor and the interlock. The audio signal and the bias-erase current are cut off, even before the film itself comes to a dead stop.

All the necessary electronic circuits are included in the amplifier. Extraneous mixers, oscillators, cables and pre-amplifiers are not needed. All that is required is a microphone (comes as standard equipment) and a phonograph (for background music when desired).

Miniature tubes are used throughout the amplifier except for the photoelectric cell and the rectifier. Circuits are arranged to perform all electronic functions at the turn of a three-position, three-deck selector switch.

Just a few brief rules need to be remembered to make a magnetic recording with the Bell & Howell recorder-projector. With the amplifier turned on and the film threaded, the selective lever is set to magnetic position, and the selector switch to "magnetic record." The clutch disengaged, the motor is switched to "on" or "forward," either at 16 or 24 frames per second. The recording level is adjusted so that the neon indicator flashes intermittently. After engaging the clutch, the film is allowed to run for about three seconds to give the stabilizer time to take hold. The machine is then ready to record.

Bell & Howell Company's Soundstripe service, which adds the magnetic stripe to films costs 3½c per foot. Old silent films exposed at 16 frames, and having double perforations, per second can be copied on single-perforated stock and then striped by the company for magnetic recording. The Bell & Howell recorder-projector plays and records magnetic sound at either 16 or 24 frames per second.

Pictures made on single-perforated 16mm film can be Soundstriped immediately after processing. With the advent of sound recording projectors, it is expected that film manufacturers soon will make pre-coated 16mm film stock available, both in black-and-white and color. END

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RESOLVING POWER TEST CHART

(Continued from Page 111)

lines of the finished negative is a constant.

To carry out this two-step process, a device was constructed in which a motor moves a specially shaped diaphragm across the partially exposed plate at constant speed. The photographic plate is placed in the holder of the device, emulsion side up, and the master high-contrast negative is placed over it. A small light source is located about eight feet above the travelling diaphragm. After the diaphragm has traversed the plate once, the high-contrast negative is removed, the photographic plate is turned through 180°, and the diaphragm is again made to traverse the plate at constant speed. The double-exposed plate is then processed, and the finished negative is the final variable-contrast chart.

This chart is illuminated and used as a "target" for image formation by the lens under test. Information on resolving power can then be obtained from measurements made on a photograph of the image thus formed.

As the chart is constructed, the contrast is approximately constant along any line drawn perpendicular to the lines and spaces of the chart. However, the variation in contrast in the photograph of the image will ordinarily be somewhat different from the variation in contrast in the target. In both cases the contrast progressively decreases along any one of the dark lines, but in the image the rate of decrease will be greater along some of the lines than along others. Any decrease in contrast may be the result of the particular combination of lens and photographic emulsion used.

Ideally, it should be possible to obtain the maximum resolving power of the lens under test by determining the line frequency at which the contrast in the image of the target becomes zero. However, at the present stage of the development, local irregularities in the image make it impossible to state with certainty just when the contrast in the image reaches zero. For this reason, the performance of a lens is reported in terms of the resolving power, or line frequency as read from the chart, for a selected value of contrast in the image, a specified value of contrast in the target, and a specified type of photographic emulsion. It is believed that the new test chart will prove extremely useful for studying the manner in which contrast in the image is affected by contrast in the object, lens action, and granularity of emulsions.

In the course of the investigation, striking examples of "false resolving power" were found when the original high-contrast master chart was used as a target. It was discovered[2] that this effect was caused by overlapping of the out-of-focus images of elements of the target. In testing lenses, the possibility of such spurious resolution should not be overlooked. Because of the curvature of the field, some portion of the photographic plate is almost sure to be out of focus—and quite possibly by enough to cause false resolution.

---

[1] Spurious Resolution of Photographic Lenses, by Robert N. Hotchkiss, Francis E. Washer, and Fred W. Rosberry, J. Opt. Soc. Am. 41, 600 (1951).

[2] For further details, see New Resolving Power Test Chart, by F. E. Washer and F. W. Rosberry, J. Opt. Soc. Am. 41, 597 (1951). See also A new resolving power test chart, by I. C. Gardner, J. Opt. Soc. Am. 40, 257 (1950).

STEREO MOTION PICTURES

(Continued from Page 110)

on exhibition at the Festival of Britain. According to press reports, it is also the same system which has been demonstrated by Natural Vision Corp. of Hollywood.

Systems for stereoscopic films using dual images side by side or one above the other have also been proposed. One of the problems in the two-image arrangement, whether in tandem or side by side, is the loss of light, because the light-covering circle covers a large area around the area occupied by the two images.

The ordinary circular light spot from the projector arc spills light all around the images. This condition can be improved upon by a light condensing system having a cylindrical lens element. Then the light spot becomes oval instead of round.

Another method is to introduce an optical device on the camera to compress the images in one direction, and a similar device on the projector to expand them back to normal proportions. Such an optical device is called an "anamorphoser." Several types have been constructed, but it remained for Dr. H. Sidney Newcomer to design one that does not introduce serious aberrations and have other optical handicaps. The Newcomer Anamorphoser is capable of effecting a compression of the image to almost 2/3 and an expansion of about 1½ times.

Among the methods suggested for the employment of a single film to carry the two images is the "beam-splitter" in one form or another. The device has two pairs of mirrors placed in front of the lens and arranged so that the pair on the left will cause the left-eye image to be selected for projection to the screen and the right-hand pair will do the same for the right-eye image.

The beam-splitter is a device that does exactly what its name implies—it splits the light beam into two parts. Hence, the intensity of each part cannot be greater than half of the whole beam. It is a simple device and easy to use.

But in addition to light loss, it has another drawback. The pictures overlap considerably, making it impossible to mask them to a stereoscopic window. The window must be artificially produced by a black border on the screen, usually of velvet, to absorb spill-over light. Another shortcoming: The camera lens works at something less than half the *F* stop setting shown on the lens. This means more than twice the amount of light required for conventional photography.

When it comes to shooting interiors, this added light requirement proves to be an economic disadvantage of the beam splitter method. There is a corresponding light loss in projection, and here the loss is even more significant. Take the loss inherent in the beam splitter, add that to the loss in polarization, and you find that you're getting about one-twelfth the light that you had when you projected the full frame in the conventional way.

Another disadvantage of the beam-splitter is the picture proportions it gives—a narrow and tall picture, certainly inappropriate for stereoscopic representation which is so well suited for panoramic views.

Another proposed device has dual lenses producing square pictures side by side. There is no light loss in the camera, since two lenses are used and the window for each picture is quite sharp. However, there is considerable loss in projection if the attachment is used on a projector not provided with a special condenser system. If the standard proportions are retained, each image is less than one-fourth the area of the full frame.

Another method which has been proposed for simultaneous projection, is the arrangement of images with one member above the other. Special projectors would be required.

From time to time, the alternate projection of the members of a stereo pair has also been proposed. In this system, the right eye image, for instance, is projected first, then the shutter interrupts the light beam while the film moves down to position the left eye image. Thus there are periods of flicker that occur at different times for each eye.

If we break this sequence of events down, we find that the first light period has a value of 12.5% of the complete picture cycle. The flicker blade on the projector shutter (considering a two-bladed shutter) gives a dark period lasting 12.5% to be followed by a light period of the same, then a long dark period consuming 62.5% for pull-down and eclipse to permit the other eye to see its image.

If standard sound-film speed of 24 frames a second is used, the resulting flicker is very annoying. Stepping up the projection to 48 frames a second increases flicker frequency twice, but it still is noticeable.

There is a physiological effect that is likely to become disagreeably apparent —usually headache or nausea—after a few minutes of viewing pictures projected in this way. A complete period of darkness for one eye, while light reaches the other, will probably always result in visual fatigue, if not in nausea, no matter how high, within workable limits, the flicker frequency is brought.

Flicker of low frequency calls for traction on the control muscles of the irises when bright light enters one or both eyes. The rapid occurrence of the transmission of stimuli, first from one eye, then from the other, and the motor messages from the brain to the muscles, delivered in rapid sequence, probably accounts, in part, for the visual discomfort experienced by most people when viewing "eclipse" stereo movies.

Perception of flicker depends upon the intensity of the interrupted light, as well as the flicker frequency. The more intense the light, the higher the frequency must go before flicker fusion is attained. Also, the larger the angular field over which flicker is distributed, the greater the consciousness of flicker. Hence the dimmer the picture and the smaller it is, the lower becomes the flicker fusion frequency.

There are two ways to project and view eclipse stereograms. One is by using rotating or vibrating shutter devices held up in front of the eyes. These are synchronized electrically with the projector. The other method is to employ a rotating polarizer in front of the projector lens and polarizing spectacles for the viewer. In one position the polarizer delivers light through the left spectacle filter, in the other through the right filter.

Alternate frame, or eclipse, projection must have twice the number of frames required for conventional films. That means doubling the length and providing for faster projection speed.

If the alternate frames are photo-

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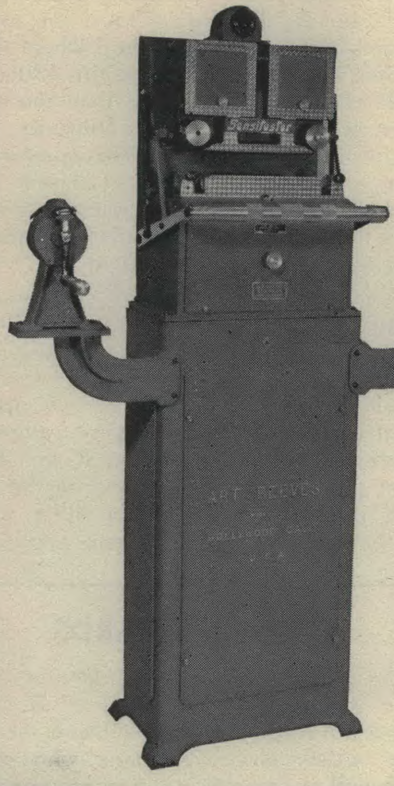

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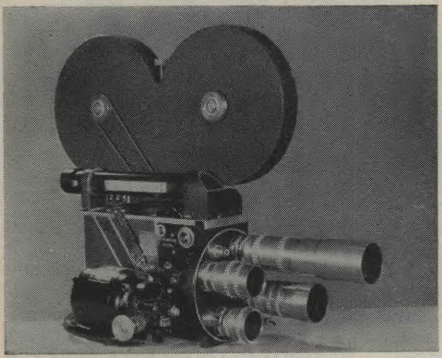

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STEREO MOTION PICTURES

(Continued from Page 131)

graphed alternately, there is a very objectionable fringing in pictures of moving objects. This is a cause of eyestrain, especially in a picture where the action seen by one eye is in quite a different stage of progress than the action seen by the other. Difficulty in fusion invariably results. This combination of disturbing effects caused by flickers out of phase between the eyes and by fusion trouble, limits the appreciation of the eclipse method.

Complete visual comfort can be attained in stereo movies only if the two images are projected simultaneously, if they are rock steady, if they are of equal brightness, if they are of equal contrast, if they are properly aligned vertically and horizontally, if far distant points are not separated too far in one image from that of the other, and if they are of exactly the same size.

1951-52 AWARDS

(Continued from Page 104)

Arthur Freed, the producer, and for all the artists and technicians who contributed in its making. For his part in directing the photography, Charles Rosher, A.S.C., received a Photoplay Gold Medal, duly engraved to commemorate the award. Rosher also is in the Academy Awards running this year for the photography of the same picture.

During the year, still other organizations cite the motion picture industry for its most outstanding productions—usually with an award to the producer of the "best motion picture" and to the stars of that picture. It goes without saying that in each instance, a goodly measure of credit also is due the men who direct the photography of such pictures, for without their contribution in artistry and skill, the productions very likely would not have the screen appeal so necessary for award-winning pictures.

NO MAGIC FORMULAS

(Continued from Page 109)

In selecting a story, a producer must pioneer, not play a game of follow the leader. He must make the picture with showmanship ingredients, and recognize and understand quality, which is something every success must have. A good piece of screen material is one that contains pioneering in either story or background and can be done with showmanship. To make a formula showmanship picture is as bad a mistake as trying to make a straight artistic triumph.

There are no magic formulas for making a hit; but the formula for making a flop is a simple one: do the same story, with the same cast, and sell in the same way with the same trite ads.

Before I buy a story, I ask myself nine questions. As a producer, I've bought many stories and this works for me. It may not work for other producers. Here are the questions:

1. Does the story have audience appeal?
2. Can I build audience anticipation for my film?
3. Will there be any audience resistance to the story?
4. To what type audience would the picture appeal?
5. What basic emotions does it display?
6. How can I sell the picture to the public?
7. What personalities should go into it?
8. Do I have to overcome any basic production problems?
9. What does the story have that no other story has had before?

Many movies today have forgotten the value of entertainment. They've gone into madness, class conflict, etc. They want to be significant but in the process have lost the art of delighting audiences. I'm not trying to say that every picture made should be a light and airy comedy—far from it—but I do mean that movie-goers should be enchanted and entertained. That I try to achieve in every one of my pictures.

PROJECTION BOOTH

(Continued from Page 116)

After "graduating" from silent to sound film making, I saw that I really had to have a more orderly and professional way of presenting my films. Thus it was that I made a quiet survey of my home to determine if there wasn't a closet that could be spared or a corner of a bedroom which could be utilized for a projection nook, and which would make it possible to cut ports in one wall for projecting pictures on a screen in the living room.

It took some tactful "selling" on my part to convince Mrs. Caloia that piercing the living room wall for the necessary portholes would not materially detract from appearance of the room.

Fortunately, there was a closet next to one bedroom having a wall between it and the living room—and in the right location, too. It was of ample size to accommodate shelves and tables necessary for permanent installation of my sound projector, record player, films, and editing equipment—and also allow enough room for me to work with the equipment.

The accompanying photographs show how all this was accomplished, and may give other amateurs with a similar problem some helpful ideas toward its solution.

BULLETIN BOARD

(Continued from Page 98)

Final voting on all Academy Awards is now in progress. Deadline for ballots is Tuesday, March 11. Awards presentation will be held evening of March 20th, at RKO-Pantages theatre in Hollywood.

•

Y. Frank Freeman, Paramount studio head, recently told Federal Communications Commissioners in Washington that studio camera developments have not kept pace with other technical improvements, adding that he has constantly fought for better lighting. New type lamps used on "Greatest Show On Earth" are examples of recently improved Paramount set lighting equipment.

•

Paramount script writers reportedly will henceforth omit in scripts any instructions on camera angles, operation, etc. Type of shots is to be left entirely to the discretion of cameraman and the director on the set.

•

William J. German, head of national Eastman professional film distributorship which bears his name, was inducted as chief barker of the Variety Club of New York Tent No. 35, on February 19th.

•

Irving Hoffman, Hollywood Reporter columnist, reports: "When cameraman Bob Surtees was giving East Africa the photographic once-over (for 'King Solomon's Mines'), a native chief from one of the villages approached him with a glint in his eye. The old boy had a wife to sell and thought Bob would be interested. 'She's still young,' the chief explained, 'she's had only five kids, she can still do a good day's work.' And her price, special for that day, was only TWO cows.

"Bob nixed the deal as quickly as he could. 'I don't have a cow to my name,' he said with regret.

"The old chief was flabbergasted. For weeks he couldn't figure out why he hadn't *sold American.* Then he ran wildly around and told everyone in the radius of six tom-toms: 'It big lie. Americans no rich at all. I meet one. He own not even one cow!!' "

•

March Of Dimes last month was made richer by $224.15. Amount was contributed by A.S.C. members at the Society's February dinner-meeting.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

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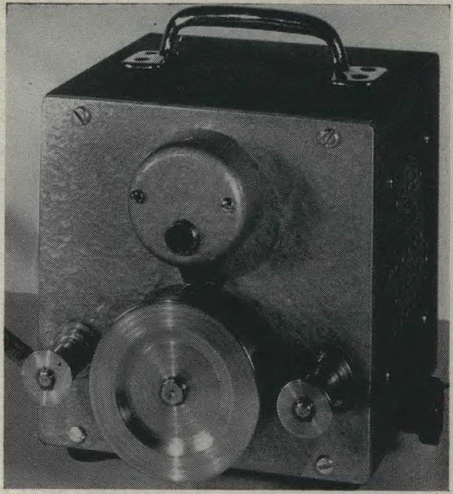

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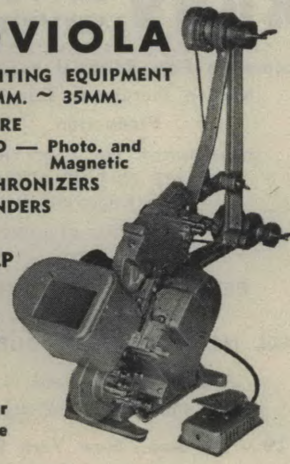

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Send for these BOOKLETS

KODAK WRATTEN FILTERS—For laboratory workers in fields where complete spectrophotometric data is essential to accurate results, the Eastman Kodak Company has just issued a revised Kodak Data Book, "Kodak Wratten Filters For Scientific And Technical Use."

New book contains the material of the previous Kodak publication, "Wratten Light Filters," thoroughly revised with the addition of complete data on Kodak Light Balancing and Color Compensating Filters. A spectrophotometric curve, a percent-transmittance table, and a data on luminous transmittance, dominant wavelength, excitation purity, and stability are given for each filter. The list numbers over a hundred filters which have applications in black-and-white and color photography, and other fields of science.

The text discusses forms and types of filters, their standards, the use of specific filters and the care of filters in general. Also included are filter factor and density-transmittance tables.

Booklet is available from Kodak dealers at 75c per copy.

DUPONT FILMS—"DuPont Photographic Films" is title of new booklet offered by the Photo Products Department of the DuPont corporation. Intended to acquaint users of DuPont sheet films with their working characteristics and the uses and advantages of the various emulsions, booklet also supplies data on exposure and processing. It also contains some general information about modern photographic methods and techniques aimed at assisting the photographer in evaluating his own procedures.

Available at photographic stores throughout the country, price of booklet is 35c.

ANSCO ABSTRACTS—Originally intended solely for use by Ansco's research department, one of the best sources of the most up-to-date information on photographic technical developments, literature references, new literature and new patents, is being published by the Library of the Research Dept. of Ansco, Binghamton, N. Y.

"Ansco Abstracts," a complete monthly review of technical literature, is produced in mimeographed form to permit inclusion of the latest information—often as close as a few days after it becomes available.

"Ansco Abstracts" covers the various aspects of photography, including physics and chemistry, graphic arts, purely photographic items, and applications of photographic principles in television, radiography, medicine, etc. Patents are listed and reviewed in a separate section. Quarterly numerical listings of equipment patents are also part of the service rendered. A complete author index is issued at close of each year.

Now in its 11th year, "Ansco Abstracts" is obtainable for $5.00 per year. Sample copies available free.

CINE FILM PROJECTION—"More Brilliant Projection" is title of interesting booklet available free from Radiant Manufacturing Corp., 1204 So. Talman Ave., Chicago 8, Ill.

Booklet is a detailed analysis of many projection problems that regularly confront those who screen 8mm and 16mm movies. It concerns itself with the goal of every movie enthusiast — perfect projection.

The most up-to-date technical data is interpreted into easy-to-read, easily understood language. Booklet provides an excellent grounding on the subject of projectors, lenses, seating arrangements, screens, reflection, and showmanship.

FOR BETTER LIGHTED PICTURES—A new edition of the booklet, "G-E Photo Lamp Data," has been announced by Lamp Department, General Electric Company, Nela Park, Cleveland, Ohio.

A handy guide for professional and amateur photographers, the revised booklet contains complete new tables providing the correct photographic exposure when using G-E photoflood and photoflash lamps.

The new values have been arrived at by test methods established by the American Standards Association. In general they call for more exposure than was previously recommended. The tables are more detailed than previous ones in listing of film speed ratings and shutter speeds, and also give guide numbers for both polished and satin-finished reflectors. Booklet also includes table of latest film speed ratings, a revision of G-E photoflash time-light data, and listings of 3200° K and 3350° K lamps for color photography.

Booklet is available through photographic dealers or from G-E's Inquiry Bureau, Nela Park, Cleveland 12, Ohio.

COLOR MOVIE MAKING—A mere nickle buys a most helpful and informative booklet on this subject. Published by

Bell & Howell Company, Chicago, Ill., "Tips On Color Movie Making" contains much detailed information aimed at improving the color movie making of both the beginning and the advanced amateur movie maker.

Chapters deal with equipment, filters, exposure, and how to gauge exposures for best color results when shooting at the beach, mountains, filming landscapes, closeups, etc. Specific problems of both indoor and outdoor movie making are treated informatively and concisely, making this a valuable booklet to tuck away in your camera case and keep it there for ready reference at all times.

Copies are available at camera stores handling Bell & Howell equipment, or may be ordered direct from the company whose address is 7100 McCormick Road, Chicago 45, Ill.

COLOR PHOTOGRAPHY — "Color Photography Made Easy" is a new booklet written especially for the still photographer and published by Ansco, Binghamton, New York. This new edition of Ansco's valuable booklet on color photography also will find interest among amateur movie makers. It is 7½ by 5½ inches in size, and is replete with numerous illustrations in full color.

Booklet covers all aspects of indoor and outdoor color photography, both still and movies, discusses color prints made from transparencies on Printon, includes data, both basic and advanced (in separate sections) relating to filters and their uses, exposure and exposure meters, lighting and processing equipment and techniques; lists complete information on developing and printing; gives the requirements for good color photography including the latest techniques.

It also discusses color temperature control, portrait lighting, makeup, news photography, copy work, biological photography, photomicrography, mentions the cameras suitable for color work, and contains flash and exposure guides.

For the advanced photographer, technical information describes the structure of Ansco Color films and how they work; color formation in the film; how to correct improperly exposed film by selective reducing; salvaging of transparencies; the making of black-and-whites and dupes from color transparencies and similar valuable information.

Booklet is available at camera stores everywhere at 50c per copy.

50,000 Motion Pictures, 1912 to 1940!

THE LIBRARY OF CONGRESS has issued a monumental 1,156-page catalog that lists more than 50,000 motion pictures registered in the Copyright Office from 1912 through 1939. Entitled "Motion Pictures, 1912-1939," the catalog contains much information that has hitherto been available only after prolonged research in the files of the Government Copyright Office.

As time passes and old producing companies and their films are forgotten, this volume will become increasingly valuable as a reference book on films and film history. The information given about each film includes, insofar as possible, the title, date, producing company, sponsor, information about the published work on which the film was based, physical description, credits, claimant and data of copyright, and the author of the film story. The material for the entries, which are listed alphabetically, was obtained mainly from the record books of the Copyright Office, the original applications for the registration of the copyright claims, and descriptive material that was supplied at the time the films were registered.

The cumulative catalog has a 268-page index, which lists the individuals and organizations associated with each motion picture, and a "Series List," which provides the name of the copyright claimant and the title and date for each motion picture of a series. Any particular film may be located in a variety of ways — by title, producing company, copyright claimant, alternate title, name of the work on which the film was based, series title, author of the film story, sponsor, and releasing or distributing agents.

"Motion Pictures, 1912-1939" is the first publication in the cumulative series of the Catalog of Copyright Entries. Work has started on a supplementary volume that will cover motion pictures copyrighted in the years 1940 to 1949. These two cumulative volumes and the subsequent semiannual issues of Motion Pictures and Filmstrips in the regular series of the Catalog of Copyright Entries will constitute a comprehensive bibliography of United States motion pictures from 1912 to date.

The volume, which is buckram-bound, is for sale by the Copyright Office, Library of Congress, Washington 25, D.C., for $18 a copy.

EVER try locating an article you saw in an earlier issue of American Cinematographer? A quick means of finding such articles is the Annual Index which appears in the back of the December issue each year.

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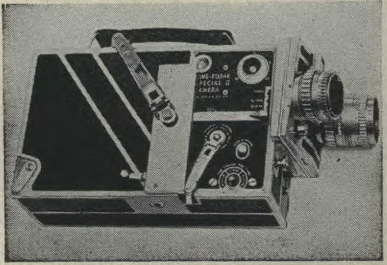

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Current Assignments of A.S.C. Members

Major film productions on which members of the American Society of Cinematographers were engaged as directors of photography during the past month.

★ ★ ★ ★

Columbia

- Joseph Walker, "Affair In Trinidad," with Rita Hayworth and Glenn Ford. Vincent Sherman, director.
- Burnett Guffey, "Assignment — Paris," with Marta Toren, Dana Andrews, George Sanders and Audrey Totter. Phil Karlson, director.
- Henry Freulich, "Prince of Pirates," (Esskay Prod. in color) with John Derek, Barbara Rush, Carla Balenda, Edgar Barrier. Sidney Salkow, director.
- Frank Planer, "The 5000 Fingers Of Dr. T," with Peter Lind Hayes, Mary Healy, Tommy Rettig, Hans Conried, Bob and Jack Heasley. Roy Rowland, director.

Independent

- Jack Russell, "Park Row," with Gene Evans and Mary Welch. Samuel Fuller, producer-director.
- Joseph Biroc, "Loan Shark," with George Raft and Gail Russell. Seymour Friedman, director.
- Clyde DeVinna, "The Jungle," (Voltaire Prod., shooting in India) with Rod Cameron, Cesar Romero, and Marie Windsor. William Berke, director.

M-G-M

- John Alton, "Mr. Congressman," with Van Johnson, Patricia Neal and Louis Calhern. Robert Pirosh, director.
- Paul C. Vogel, "Days Before Lent," with Gig Young, Janice Rule and Keenan Wynn. Gerald Mayer, director.
- William Daniels, "Pat And Mike," with Spencer Tracy and Katherine Hepburn. George Cukor, director.
- Robert Planck, "The One Piece Bathing Suit," (Color) with Esther Williams and Victor Mature. Mervyn LeRoy, director.
- Harold Rosson, "Three Love Stories," (Color) with Leslie Caron, Farley Granger and Ethel Barrymore. Vincente Minnelli, director.
- Ray June, "Eagle On His Cap," with Robert Taylor, Eleanor Parker, James Whitmore, Marilyn Erskine and Larry Keating. Norman Panama and Melvin Frank, producers-directors.
- Harold Lipstein, "Fearless Fagan," with Janet Leigh, Carleton Carpenter, Keenan Wynn and Richard Anderson. Stanley Donen, director.
- William Skall, "Everything I Have Is Yours," (Technicolor) with Marge and Gower Champion, Dennis O'Keefe, Monica Lewis and Dean Miller. Robert Z. Leonard, director.

Paramount

- John F. Seitz, "Botany Bay," (Color) with Alan Ladd, James Mason, Patricia Medina, Murray Matheson, Dorothy Patten. John Farrow, director.
- Peverell Marley, "Military Policemen," with Bob Hope, Mickey Rooney, Marilyn Maxwell, Eddie Mayehoff. George Marshall, director.
- Lionel Lindon, "Caribbean Gold," (Pine-Thomas Prod. (Color) with John Payne and Arlene Dahl. Edward Ludwig, director.

AMERICAN SOCIETY OF CINEMATOGRAPHERS

FOUNDED January 8, 1919, The American Society of Cinematographers is composed of the leading directors of photography in the Hollywood motion picture studios. Its membership also includes nonresident cinematographers and cinematographers in foreign lands. Membership is by invitation only.

•

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Ernest Laszlo
Ernest Miller
Nicholas Musuraca
Joseph Ruttenberg
Walter Strenge
Phil Tannura

Paramount *(Continued)*

- George Barnes, "War Of The Worlds," (Color) with Gene Barry and Ann Robinson. Byron Haskin, director.
- Ernest Laszlo, "Stalag 17," with William Holden, Don Taylor, Otto Preminger, Robert Strauss, Cy Howard, Sig Ruman, Dick Erdman. Billy Wilder, director.
- Ray Rennahan, "Hurricane Smith," (Technicolor) with Yvonne deCarlo, John Ireland, James Craig, Forrest Tucker, Richard Arlen and Lyle Bettger. Jerry Hopper, director.
- James Wong Howe, "Come Back Little Sheba," with Burt Lancaster, Shirley Booth, Terry Moore and Richard Jaeckle. Daniel Mann, director.

R.K.O.

- Lee Garmes, "This Man Is Mine," (Wald-Krasna) with Susan Hayward and Robert Mitchum. Nicholas Ray, director.
- Charles Lang, "Sudden Fear," (Jos. Kauffman Prod.) with Joan Crawford and Bruce Bennett. David Miller, director.
- Harry Stradling, "Hans Christian Andersen," (Samuel Goldwyn Prod.) (Color) with Danny Kaye, Farley Granger and Renee Jeanmarie, Charles Vidor, director.

20th Century Fox

- Milton Krasner, "Dream Boat," with Clifton Webb, Anne Francis, George Barrows. Claude Binyon, director.
- Joseph LaShelle, "Les Miserables," with Michael Rennie, Debra Paget, Robert Newton, James Robertson Justice. Lewis Milestone, director.
- Joe MacDonald, "The Full House," (2nd Sequence) with Charles Laughton, David Wayne and Marilyn Monroe. Henry Koster, director.
- Edward Cronjager, "Condor's Nest," (Color) with Cornel Wilde and Constance Smith. Delmer Daves, director.
- Leon Shamroy, "The Snow of Kilimanjaro," (Technicolor) with Gregory Peck, Susan Hayward, Hildegarde Neff, Ann Francis, Helene Stanley, and Ava Noring. Henry King, director.

Universal-International

- Russell Metty, "Against All Flags," (Color) with Errol Flynn and Maureen O'Hara. George Sherman, director.
- Cliff Stine, "Almost Married," with Tony Curtis and Piper Laurie. Douglas Sirk, director.
- Maury Gertsman, "The Girl Across The Street," with Ann Sheridan and John Lund. Joseph Pevney, director.
- Irving Glassberg, "Sally And St. Ann," with Ann Blyth, John McIntire and Frances Bavier. Rudolph Mate, director.
- Charles Boyle, "The Texas Man," (Technicolor) with Robert Ryan, Julia Adams, Rock Hudson, Judith Braun, John McIntire, and Dennis Weaver. Budd Boetticher, director.
- Russell Metty, "Yankee Buchaneer," with Jeff Chandler, Scott Brady, Suzan Ball, Joseph Calleia and George Mathews. Frederick de Cordova, director.
- Cliff Stine, "Ma And Pa Kettle At Waikiki," with Marjorie Main, Percy Kilbride, Luri Nelson, Lorring Smith, Esther Dale, Faye Roope, and Teddy Hart. Lee Sholem, director.

Warner Brothers

- Sidney Hickox, "Alexander, The Big Leaguer," with Doris Day and Ronald Reagan. Lewis Seiler, director.
- Wilfrid Cline, "The Story Of Will Rogers," with Jane Wyman and Will Rogers, Jr. Michael Curtiz, director.
- Edwin DuPar, "The Miracle of Our Lady of Fatima," with Gilbert Roland. John Brahm, director.

NOTE: Names of A.S.C. Directors of Photography who were engaged in the photography of films for television last month will be found in the "Television Production column" on page 115.

WHAT'S NEW

in equipment, accessories, service

PRECISION LAB MOVES—Continued expansion in manufacturing and rebuilding editing and laboratory equipment for the motion picture and television industries has resulted in move to new and larger quarters by Precision Laboratories. Formerly located at 1947 Broadway, firm's new address is 244 West 65th Street. Additional facilities now makes it possible for Precision Laboratories to make available its extensive engineering and laboratory departments for the developing and building of special equipment.

•

HANDBOOK IN NEW PRINTING—Jackson J. Rose, A.S.C., publisher of the American Cinematographer Handbook and Reference Guide announces a new printing of this valuable reference book now off the press. Continued popularity of the Handbook all over the world rapidly exhausted the previous recent printing. Used by professional cameramen in all the major studios, book also is important reference work for students in Universities having classes in cinematography. Containing hundreds of quick reference charts for both cinematographer and film lab worker, book is on sale at offices of American Cinematographer, 1782 No. Orange Drive, Hollywood 28, and in major camera supply stores throughout the U. S.

•

NEW VICTOR SOUND PROJECTOR — VictorAnimatograph Corp., Davenport, Iowa, announces a new light-weight 16mm sound projector suitable for showing films to audiences ranging from conference size to several hundred.

Known as Model 60-4, projector incorporates all the famous Victor features, including safety film trip, dual-flexo pawls, 180-degree swing-out lens mount, large single-drive sprocket, instant-tilt, and fingertip controlled rewind.

Projector operates at either 16 or 24 fps, provides still pictures and reverse operation, and has a 750-watt projector lamp. Amplifier has output of 4 watts. There is provision for plugging in either a microphone or record player. With 9-inch speaker, price is $395.00. With 12-inch speaker in separate case, price is $417.00.

•

NAT'L. CINE EQUIPMENT MOVES—Outgrowing their quarters at 29 West 22nd St., New York City, National Cine Equipment, Inc., last month moved to new and larger quarters at 209 West 48th Street. Company is one of nation's largest distributors of motion picture and television equipment and accessories.

•

MAGNETIC HEADS FOR PROJECTORS — Stancil-Hoffman Corp., 1016 No. Highland Ave., Hollywood 38, offers a new, compact miniature magnetic head for use in adapting 16mm sound projectors to record and play back 16mm sound-striped films. Head is finding wide popularity among engineers engaged in adapting various make 16mm projectors to use magnetic sound.

Company also is developing a complete kit which will enable owners of popular make 16mm sound projectors to convert them for magnetic sound recording and play back.

For those who wish to experiment and who wish to buy just the head without the mounting facilities or amplifiers, price is $32.50, including 12-inch leads. Company also offers an excellent erase head for $37.50.

•

ANSCO 828 ROLL FILM—Ansco, Binghamton, New York, announces the company's black-and-white and color roll-films are now available in the 828 size. The Daylight Type color film has an ASA speed rating of 10; Ansco Supreme is rated 50 ASA for daylight, tungsten 32 ASA. Prices of Ansco Color film in 828 size is 98c per roll, and for Ansco Supreme, 48c.

•

FUMES ELIMINATOR — DuPont, Wilmington, Delaware, announces an improvement in the formula of its 18-F Universal Fixer that eliminates the acrid fumes usually associated with acid hypo solutions. 18-F is a single-powder hardening fixer for all types of photographic films and papers, which the manufacturer claims has the added advantage of mixing ease and long service life. Product is now available in photographic stores throughout the country.

•

EXPOSURE CALCULATOR—Mayfair Mfg. Co., 55 Eckford St., Brooklyn 22, N.Y., makers of Mayfair photolamp units which clamp to cine cameras, announces a new dial type exposure calculator for amateur indoor movies and still photography.

The calculator, which is included free with each Mayfair light unit, affords a quick and simple way to arrive at the correct indoor exposure. It shows proper exposure for every lens setting from f/1.4 to f/22 at speeds of ¾ second to 1/200 second.

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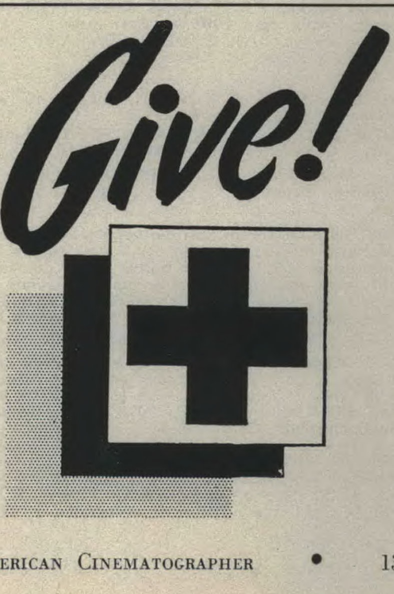

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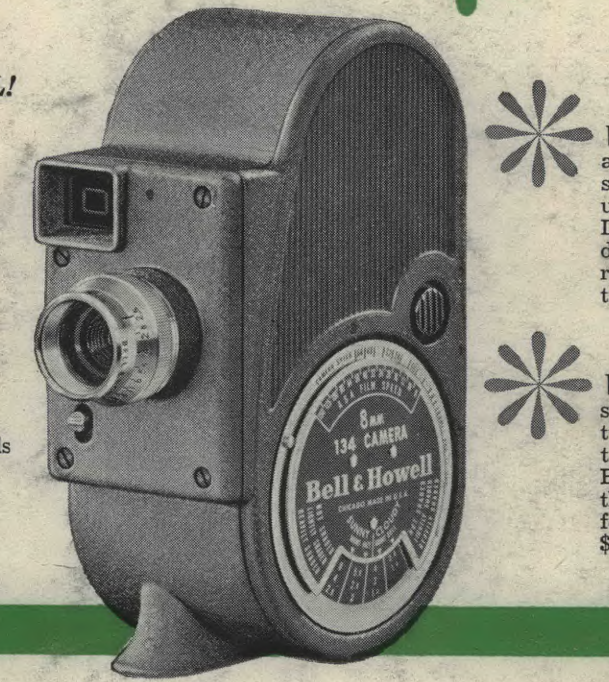

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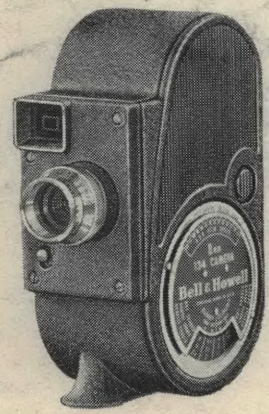

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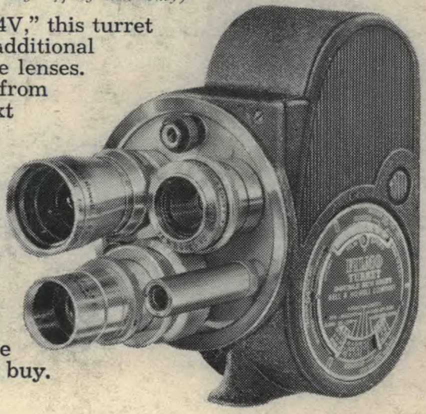

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